ROGER DALTREY TALKS ABOUT SOLO LP p.14

GOLDMINE

THE MUSIC COLLECTOR'S MAGAZINE WWW.GOLDMINEMAG.COM SEPTEMBER 2018

THE RETURN OF BIG PINK

Guitarist Robbie Robertson weighs in on The Band's landmark album *Music From Big Pink* as a 50th anniversary edition is about to be released. p.60

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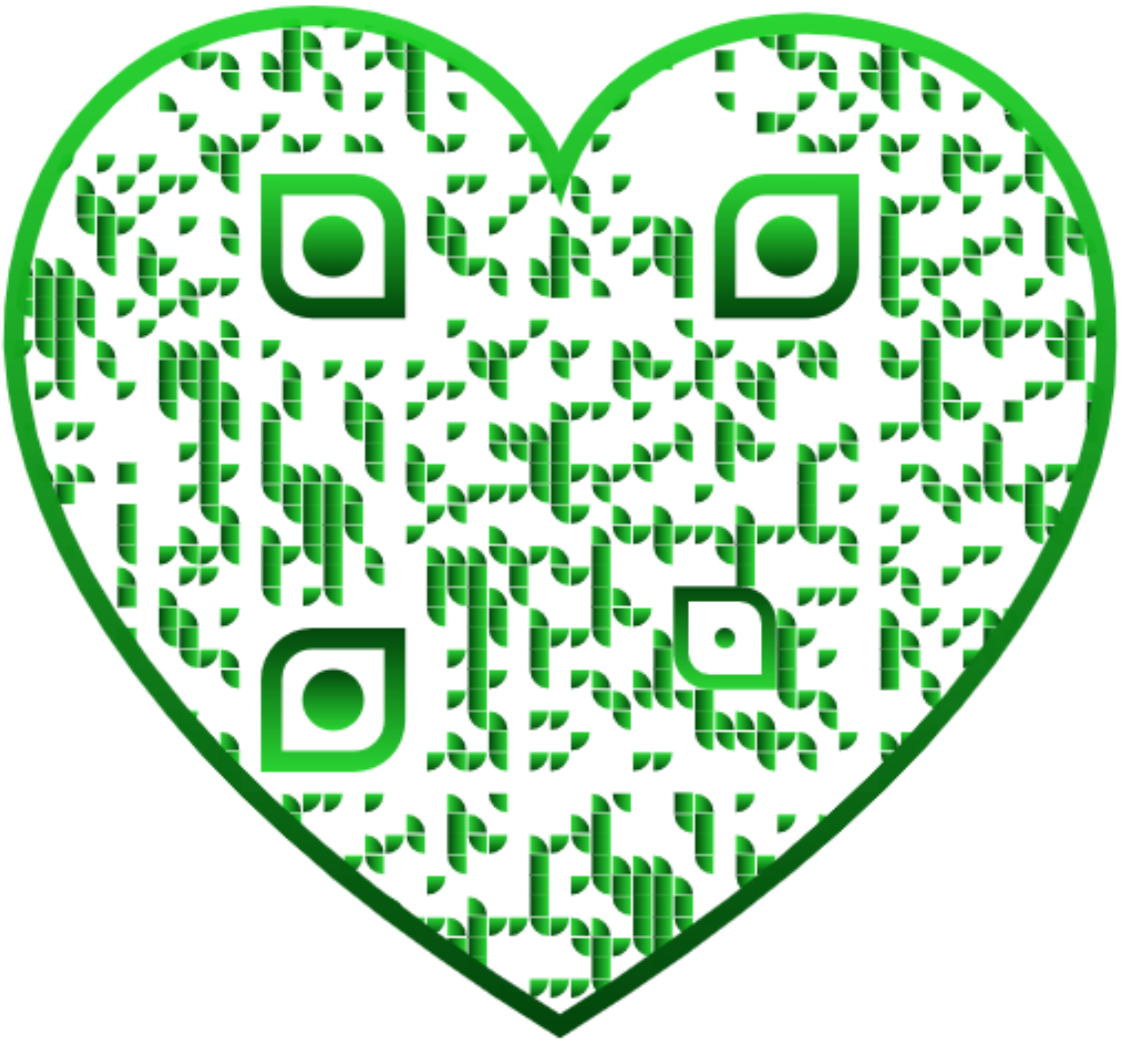

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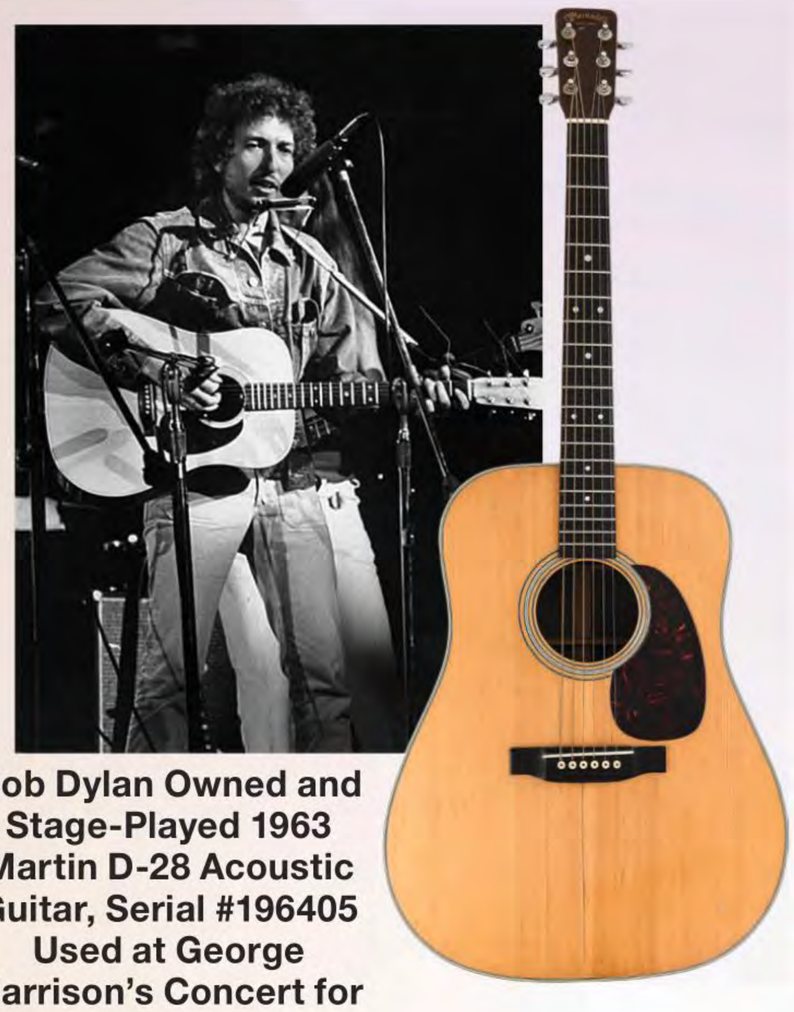

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GOLDMINE MAGAZINE PODCAST
Listen to our podcasts, several times a month, as musicians and industry insiders discuss interesting topics. Go to ***www.goldminemag.com/goldmine-magazine-podcast*** for more information. Podcasts are also available on iTunes.
Here is a list of our recent podcasts:
Episode 33: Tower of Power's Emilio Castillo talks about the horn section's place in history and their current activity.
Episode 32: Norm Harris, owner of Los Angeles' famous Norman's Rare Guitars discusses his longtime friendship with Tom Petty and why he decided to auction off Petty's 1965 Gibson SG Electric guitar from his own private collection.
Episode 31: Author Martin Popoff discusses the nuances of his book, ***Pink Floyd: Album By Album.*** This is a must-listen for Floyd fans!

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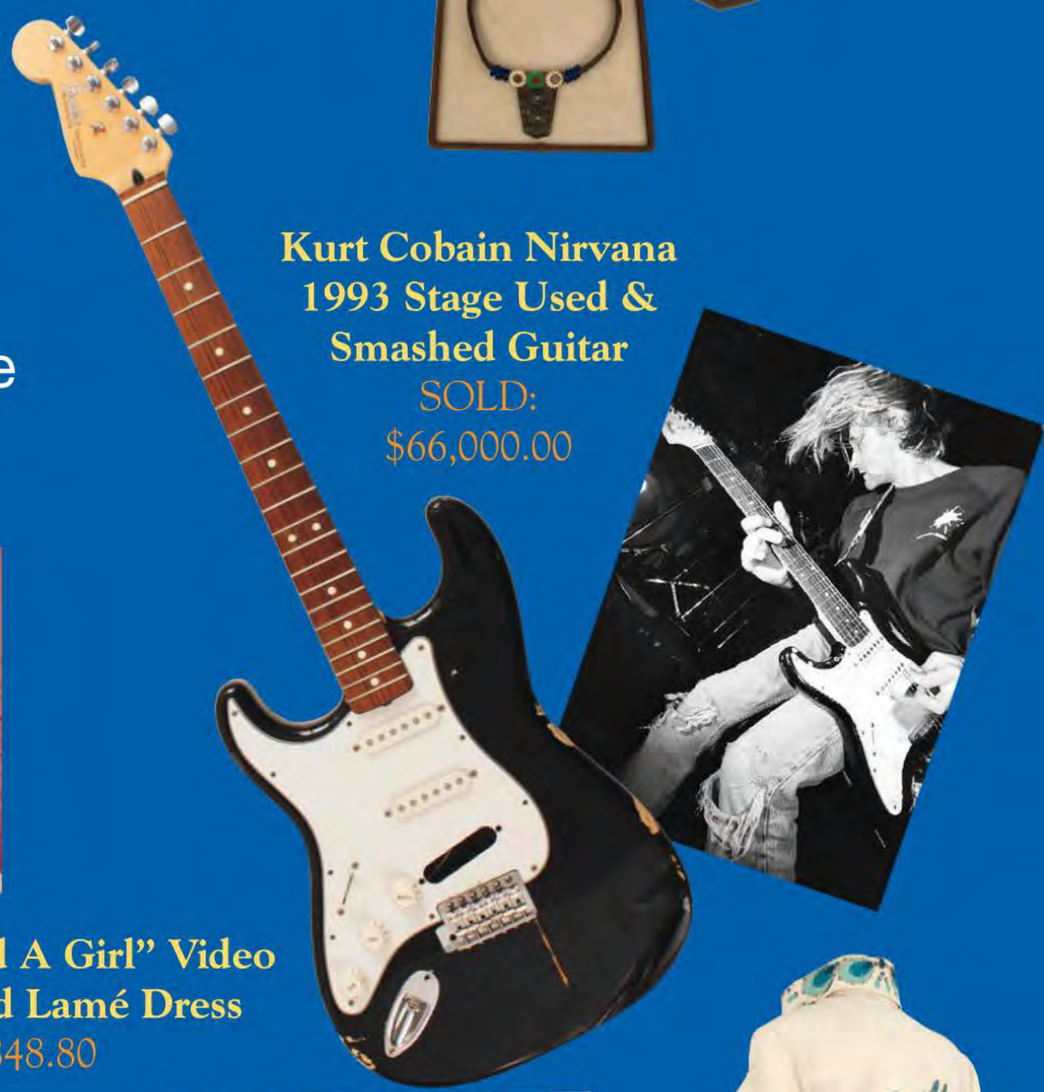

Kurt Cobain Nirvana 1993 Stage Used & Smashed Guitar
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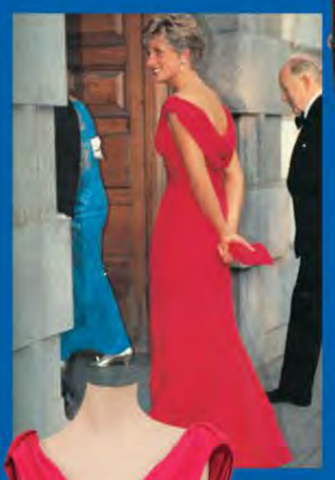

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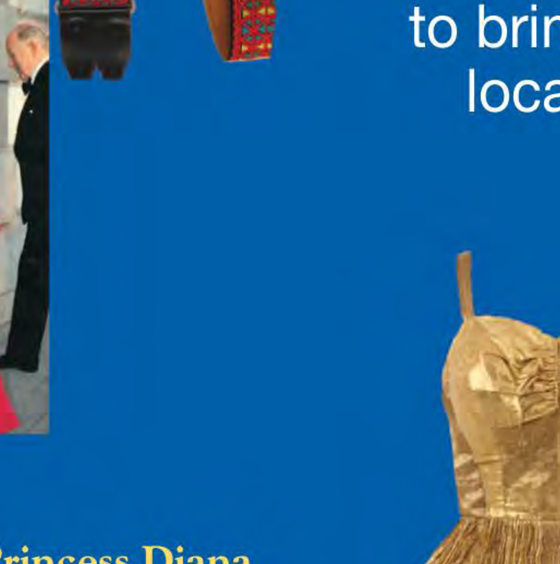

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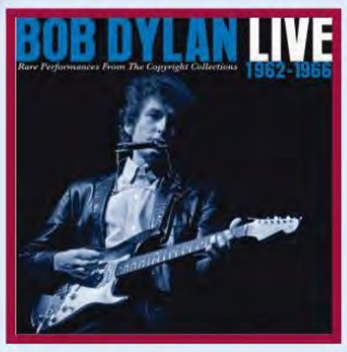

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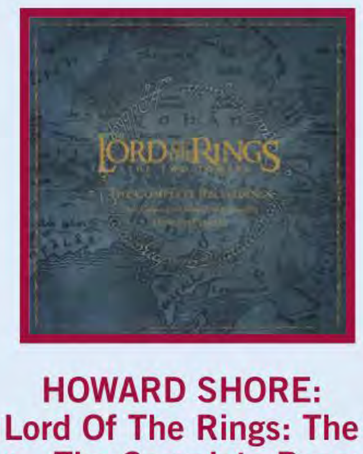

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SPIN CYCLE

JUST A FEW 'WHAT IFS'

BY DAVE THOMPSON

It's one of the great 'What Ifs' of the early 1970s. What If Mick Ronson had joined Elton John's band instead of David Bowie's?

It's not that far-fetched. Early in 1970, producer Gus Dudgeon recruited Michael Chapman and his current band, the young and unknown Ronson included, as the musicians for what would become Elton's latest (third) LP, *Tumbleweed Connection*. Ronson, talking in the mid-1980s, recalled playing on "a few tracks"; Chapman and Dudgeon, a decade later, thought that half the album was recorded.

But Elton's label head, Dick James, loathed everything they taped, denounced it all as "too psychedelic" and scrapped the lot. It would be the early 1990s before even one track, a lengthy (and indeed psychedelic) "Madman Across the Water," sneaked out aboard Elton's *Rare Masters* compilation, and more than 25 years on, it remains the only cut from the sessions to have seen release.

It resurfaces again, this time aboard the soundtrack to this year's **Beside Bowie** documentary of the late Mick Ronson's life and times (Universal), and it is still startling, an absolute reinvention of all that the early Elton portended; and all that he would go on to achieve. Dense, swirling, mysterious, with Ronson's guitar physically churning the waves, it was so far from "Your Song" that it could have been somebody else's. You don't even have to like Elton to be spellbound.

It also provides the introduction — alongside Chapman's own "Soulful Lady," from the same year's *Fully Qualified Survivor* LP — that reminds us that, even before he met Bowie, Ronson was already on course to becoming the new decade's first guitar hero. Bowie just made sure everyone noticed.

Beyond Bowie, Ronson was indeed prolific. Arrangements for the Pure Prairie League; sideman with Dylan and Annette Peacock; the guitar glue behind albums by Ellen Foley and Roger McGuinn; three solo albums and some posthumous collections too; one-offs with Phil Rambow and Marc Bolan; production for Morrissey, Kiss That and Slaughter... there's an absolutely stunning box set to be compiled from Ronno's non-Bowie activities. Here, that dream is reigned in by the movie's own insistence that *Beside Bowie* should be liberally spattered by the partnership (six of the 14 songs), but still it's a cracking collection. The aforementioned Elton and Chapman cuts aside, there's a triptych of gems from *Ziggy* and *Aladdin Sane*, two excerpts from the Freddie Mercury tribute concert, an Ian Hunter single and four solo Ronson numbers stacked up across the first three-and-a-half sides (less fabulous tributes by Joe Elliott and Mike Garson complete the set), and every one shimmers with the brilliance that was Ronson unleashed.

Beautiful packaging, respectful liners and top-notch vinyl and sound complete the package. And still "Madman" hangs like an unanswerable question at the end of side one. What if?

So here's another one. What if **Black Sabbath** had not told their U.K. label that they didn't want to release any more singles, and that "Paranoid" would be their one and only hit?

Not that their label paid any attention — the 45s would continue rolling out, in Britain and elsewhere, throughout the band's lifespan. But Sabbath didn't promote them and most (until 1978) passed unnoticed through the marketplace.

Supersonic Years - The Seventies Singles Box Set (Warner Bros/Rhino) rounds them up, though, ten 45s that begin with 1970's "Evil Woman," end with 1978's "Hard Road," and in-between times serve up an alternate history of the Hits That Never Were. But for the most part, Should Have Been.

Yeah, we lose interest towards the end — "Gypsy," "It's Alright," "Never Say Die" and "Hard Road," the last four discs in the box, were scarcely primo Sabs, even at the time. But "Evil Woman," "Paranoid," "Iron Man," "Tomorrow's Dream," "Sabbath Bloody Sabbath" and "Am I Going Insane," all complete with their original B-sides, are solid grinding gold, all rage and riffing, and presented here in magnificent hybrid sleeves that pair front and back designs from 16 different worldwide jackets (eighteen if you count the company bags that wrap around "Iron Man").

More sleeves are shown off in the accompanying booklet, and though the labels themselves stick to the U.S. Warners template, still it's a visual feast that is only matched by the sound of the singles themselves. There've been other Sabbath singles boxes in the past, but this one — like the music within — is immaculate.

You could say the same for the timing of the latest **Bear Family** box. *Battleground Korea: Songs and Sounds of America's Forgotten War* is a 4-CD, 121-track anthology telling the tale of a conflict that, maybe, is a lot less "forgotten" now, than it was when the package was titled. And which might even, at last, be nearing its end.

Bear Family's usual exemplary packaging opens the box — a 10-inch slipcased 160-page book that outlines the war and then delves in depth into every track. Artist photos, record labels, sheet music, war posters, newspaper cuttings and so on give it a glorious scrapbook feel. Song lyrics accompany the music, and the music itself is brilliantly chosen, a snapshot of early '50s pop, swing, jazz and blues, all with a wartime angle — and, like Bear Family's Vietnam box of a few years back, making no distinction between pro and anti-war sentiments.

There are moments of high sentiment (musical settings for letters addressing loved ones back home from the men at the front) and bitter satire (the possibility of the war turning nuclear), domestic drama (you have to hear the Oklahoma Sweethearts' "Don't Steal Daddy's Medal"), religious entreaty — all human life is here!

Short radio bulletins and newsreel clips intersperse the music; indeed, as much as any history book, *Battleground Korea* immerses you in both the era and its immediate aftermath — disc four is dedicated to "peace and its legacies," beginning with President Eisenhower's announcement of the armistice, and a Sister Rosetta Tharpe number, "There's Peace in Korea," which was recorded that very same day.

In fact, the only thing missing would seem to be the one piece of music

that most people automatically associate with the Korean War — the theme from *M*A*S*H*. But you probably won't even notice that.

A new album from **Schizo Fun Addict** descends, and the dichotomies of its title should give you a good clue as to what to expect. *El Shoegaze Bossa Nova* (Sugarbush Records) is simultaneously deeply dark, swirling and trippy and gleefully shot through with a groovy lounge Music to Watch Girls Go By '60s vibe.

Schizo, as befits their name, seldom unleash a straightforward song when they can twist it around a few random fascinations first, and that's the glory of this album. Nothing falls where it ought to, but it still winds up where you want it, be it the ghostly horns that seem to play something else entirely during the plaintive "A Plan for Love"; the almost jazzy "Voltage Alert" ("almost" being the operative word); or the climactic "Angels are Marching," which builds around fuzz and echo and sounds like something Loop might have done, if Andrew Loog Oldham had found them first.

Moody, moving and constantly shifting in tone and timbre, *El Shoegaze Bossa Nova* is an album to play long and loud, a sonic monument to the kind of record that you wish had been made a long time ago, but which it was well worth waiting for. The next time some intolerant, graying oldie tells you there's no decent bands around any more, suggest they listen to this. And, if they demur, force them to.

Two new **blues reissues** round things off this month: Junior Wells' *Coming at You* and Buddy Guy's *A Man and the Blues* (both Craft Recordings) are faithful reproductions of the original 1968 Vanguard releases, and both capture their makers in stunning form.

The Wells album is often ranked among his finest, a solid roar of classic blues numbers that range from "Tobacco Road" to "Mystery Train," backed by a powerful horn section and a dynamite band — including a passing Buddy Guy.

Guy's own album, meanwhile, marks his first after leaving Chess records, but it does not suffer from the severance. Indeed, it ranks among the most broiling efforts of his early career, and that includes "Mary Had a Little Lamb," transformed from a favorite gentle nursery rhyme into a savage blues shouter.

"I Can't Quit the Blues," B.B. King's "Sweet Little Angel" and Motown's "Money" are all given crunching work-outs; Otis Spann's piano playing is... well it's Otis Spann, isn't it? And the whole thing — both whole things — stand proud among the most essential blues reissues of the year-so-far.

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The store stocks records – new and used – and some CDs. They carry a small supply of shirts. What this store lacks in stock, it makes up in its environment and the passion of the owner, Jason.

STAFF 10

Jason Thomas Bradick is the 'JTB' in the Groovy Record Room. I love these types of owners. They have the passion for what records are all about. Jason has amazing stories that he wanted to share. He offered to help find something for me... even tried to order items. You can tell that he loves his record store and enjoys being there.

STORE 8

This may be the smallest stand-alone store that I've been in, but it works. First you have to find the store. As you wind the back roads of Tennessee, you start to wonder if you're in the correct area; no businesses are around, and then you find it. At the end of a driveway is this cool, little store.

SELECTION 8

While the selection is light (you won't find more than one copy of anything), what the store does have is impressive. I found a great punk collection from England, and you will find a lot of Japanese imports. If you want to find something you're going to have to dive in and look through everything as there seems to be no order to his collection, or at least none that I could tell.

SPECIAL MENTION

JTB's does participate in Record Store Day and some day I hope to spend RSD there. Probably a really special day for this store. JTB can be found sometimes at record shows and his Facebook page helps drive traffic. Go find this store and dig through the great deals.

RECORD SHOW CALENDAR

August 4 NC, Charlotte. Carolina Music Collectors Show. Springhill Suites, 12325 Johnston Rd. feat. dealers all over Southeast, selling rare vintage vinyl, CDs, DVDs, more. A: $2. SH: 10AM-4PM. C: 704-996-9945.

August 4 MI, Livonia. Motor City Music Convention. Elks on Plymouth Road (East of Merriman). 6 years going strong! A: $3. SH: 10AM-4PM. C: 313-304-0778.

August 5 IN, South Bend. South Bend Record & CD Collector's Show. Comfort Suites @Cleveland Rd. We've expanded! 2 rooms, 63 tables! See us on Facebook A: Free. SH: 11AM-5PM. C: 574-329-1483.

August 5 NC, Raleigh. Raleigh Music Collectors Show. Hampton Inn, Crabtree Valley, 3920 Arrow Dr. 27612. Rare vintage vinyl, CDs, music DVDs, more. A: $2. SH: 10AM-4PM. C: 704-996-9945.

August 11 IL, Grayslake. Grayslake Lake County Fairgrounds - 1060 E. Peterson Rd., Grayslake, IL 60030. A: $7. 9AM-4PM. C: 715-526-9769. www.zurkopromotions.com.

August 11 NJ, Wayne. The 2nd Sat. Record & CD Show. Firehouse #1, 97 Parish Dr (@ Route 23 & 202S), A: $6 SH: 10AM-4PM C: 973-209-6067, www.showsandexpos.com – Get on the eMailing list for discount admission!

ASK THE EXPERT

IS THIS RECORD WORTH ANYTHING?

Hi researchers,

Can you find out more about this 10-inch, 33 1/3 record (shown above, Frank Sinatra-*Fabulous Frank* on Philips B07680R, an album not in your guides). It's in very good (VG) condition.

I would like your help. Thank you.

–Fred Evans, via email

A It looks *fabulous* but... what you have here is a European compilation release, from 1955 (more specifically, released in the Netherlands). Since it is not a U.S. release, it's not in our guides. It's not especially rare – copies in very good (VG) condition seldom sell for much more than $10 – but it makes a fine addition to the collection.

Dave Thompson
Author of the 45 RPM Records Price Guide, 8th Ed.

MARKET WATCH

These are the top-selling records on eBay for June 2018.
BY FRANK DANIELS

1 Leonid Kogan and the Philharmonic Orchestra

Lalo: Symphonie Espagnole/Tchaikovsky: Sérénade Mélancolique
Columbia (U.K.) SAX-2329
Turquoise and gold label
Condition: VG+/M-
Sold for: $10,437.24
One of two Kogan works this month on eBay; some cover issues keep this from being perfect.

2 David Bowie

Hunky Dory (Changes)
RCA Victor MISC-0292 (LSP-4623)
Acetate from the collection of Dennis Katz
Condition: About VG+
Sold for: $8,900.00
Hunky Dory was Bowie's fourth album, released in December, 1971. It was also his first for RCA Victor in the United States. At the time this acetate was cut in September, the album's provisional title was *Changes* – a name that is familiar to Bowie fans. The acetate for Katz was cut on the day he signed Bowie and contains an alternate version of "The Bewlay Brothers."

3 The Beatles

"Love Me Do"/ "P.S. I Love You"
Parlophone (U.K.) 45-4949
White-label promotional copy
Condition: VG-
Sold for: $8,063.76
With only 250 "A-label" demonstration copies of the group's first single for EMI, these sell rapidly every time they are offered. This copy has the correct ZT tax code and "JR" stampers on both sides.

4 George Szell and the Cleveland Orchestra

Beethoven: Eroica
Columbia (U.K.) SAX-2577
White-label test pressing; two single-sided discs
Condition: All VG++
Sold for: $7,450.46
From the collection of EMI employee John Holland comes this classic in every way. The Cleveland symphony recorded the album in 1957, releasing it on vinyl in mono only. The following year, Epic (USA) put it out in stereo. Columbia Records (U.K.) released the album in July, 1965.

5 Leonid Kogan and the Paris Conservatoire Orchestra

Beethoven: Violin Concerto
Columbia (U.K.) SAX-2386
Turquoise and gold label
Condition: VG+/VG+
Sold for: $7,206.73
A copy sold in April, in better condition, for slightly more.

NEW RELEASES

AUGUST 2018 **Alice Cooper,** *A Paranormal Evening at the Olympia Paris,* Ear ● **Bettye LaVette,** *The 1972 Muscle Shoals Sessions,* Run Out Groove Vinyl ● **Blodwyn Pig,** *Ahead Rings Out,* Chrysalis Records ● **Blodwyn Pig,** *Ahead Rings Out/Getting to This,* Chrysalis Records ● **Chicago,** *Chicago II: Live on Soundstage,* Rhino / WEA ● **Crack the Sky,** *Crackology,* Loud & Proud ● **David Bowie,** *Welcome to the Blackout: Live London '78,* Sony ● **ELO,** *Secret Messages,* Epic/Legacy ● **ELO,** *Time,* Epic/Legacy ● **Elton John,** *Captain Fantastic and the Brown Dirt Cowboy,* Mercury ● **Elton John,** *Madman Across the Water,* Island ● **Elvis Presley,** *Elvis Presley,* Sony Music ● **Elvis Presley,** *His Hand in Mine* [180 Gram Colored Vinyl], Friday Music ● **Funkadelic,** *Standing on the Verge of Getting It On,* 4 Men with Beards ● **James,** *Living in Extraordinary Times,* Infectious ● **Jeff Buckley,** *Sketches for My Sweetheart the Drunk,* Sony Music ● **Jeff Buckley,** *Mystery White Boy,* Columbia ● **Jethro Tull,** *50 for 50,* Sony Music ● **Jon Lord,** *Deep Purple Celebrating Jon Lord,* Ear ● **Marvin Gaye,** *Midnight Love,* Sony Music ● **Mike + the Mechanics,** *Silent Running,* BMG ● **Miles Davis,** *Bitches Brew,* Sony Music ● **Neil Diamond,** *Gold,* Geffen ● **Nick Mason,** *Unattended Luggage,* Rhino ● **Poco,** *Legend,* Universal ● **Poco,** *Indian Summer,* Universal ● **Poco,** *Head Over Heels,* Universal ● **Poco,** *Cowboys & Englishmen,* Universal ● **Small Faces,** *Ogdens' Nut Gone Flake,* Sanctuary ● **Status Quo,** *Down Down & Dirty at Wacken,* Ear ● **Status Quo,** *Down Down & Dignified at The Royal Albert Hall,* Ear Music ● **Sweet,** *Level Headed Tour Rehearsals 1977,* The Orchard Records ● **The Babys,** *Anthology,* Chrysalis Records ● **The Beach Boys with the Royal Philharmonic Orchestra,** Capitol ● **The Byrds,** *Sweetheart of the Rodeo,* Friday Music ● **The Damned,** *Doom the Damned! The Chaos Years 1977 - 1982,* Cleopatra ● **The Doobie Brothers,** *Southbound,* Friday Music ● **The Magpie Salute,** *High Water I,* Eagle Rock ● **Various Artists,** *Prince in Jazz: A Jazz Tribute to Prince,* Wagram.

10 ALBUMS THAT CHANGED MY LIFE

RICK BUCKLER

When drummer Rick Buckler joined the Woking, Surrey, England-based band The Jam in 1973, they were playing mostly local gigs in venues like working man's clubs. But through hard work and persistence, the band, which also included singer-guitarist Paul Weller and bassist Bruce Foxton, broke through and released their debut album *In The City* in 1977. From that point, the next six years for The Jam were packed with activity that included five more studio albums, many TV appearances, and concerts all over the map from London to New York to Tokyo. Buckler's terrific and crisp drumming is highlighted on such Jam tracks as "Town Called Malice" and "The Modern World."

Following The Jam's breakup in December 1982, Buckler performed with the bands Time UK, The Gift and From The Jam. He has co-authored three books with the writer Ian Snowball: *That's Entertainment: My Life In The Jam*, *The Dead Straight Guide To The Jam* and *The Jam: The Start To '77*.

– John Curley

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The Beatles, A Hard Day's Night

I heard this album when it first came out and it was given to my older brother as a Christmas present. He was playing it all the time while my twin brother and I played with our Scalextric set on the floor. The songs have stayed with me and always remind me of those days. Music, and so, particular songs, always has the power to invoke memories.

Dr. Feelgood, Down By The Jetty

This band had such an influence on us. Wilko (Johnson)'s style of guitar playing solved a problem for Paul (Weller); that you did not have to be a 'Ritchie Blackmore' virtuoso to be a guitarist. They also reaffirmed that strong R&B songs and a straightforward approach could work for us.

Deep Purple, Deep Purple In Rock

This came out when I was still at school. When I first started to play drums, I would always listen to the drummer of whatever band, and Ian Paice was an idol of mine when I was growing up and trying so hard to improve my skills. At times, it seemed to me to be an impossible task to try and be as inventive as he was. Nevertheless, I learned a great deal from just listening to him play.

The Beatles, Revolver

In my opinion, the best album The Beatles ever made. You just have to listen to it. If it's not in your collection, be very ashamed!

The Who, Meaty Beaty Big And Bouncy

This album is full of great, short and to-the-point songs. Storytelling songs in a very British style before they got into the "enormadome" (to quote Spinal Tap) mindset of later albums.

The Beach Boys, Pet Sounds

Again, this was an album I first heard from my older brother but I never really appreciated it until I was older. The production and recording ideas are just groundbreaking. Even today it stands out, fabulous vocals arrangements and I just love the songs. Although I have always disliked the front cover.

The Jimi Hendrix Experience, Are You Experienced

Like most music lovers, discovering new things was a pleasure. Especially when you found something like this. At first, I did not understand it. How could anything appear to be so free of structure yet so powerful? It still surprises me to this day!

Fleetwood Mac, Rumours

In 1977, the mantra in Britain was rebel against everything that had gone before. So to find an album that was full of great songs, all under five minutes long, an album that was sweeping America from a band only known to us at that time because of one song ("Albatross") was a wake-up call as we first went to America to tour. It was on every radio station along with songs from the newly released *Star Wars* film.

XTC, Drums and Wires

I always felt an affinity with XTC. They were not really a punk band and did not seem to rebel against anything but they were very inventive and musically non-conforming to a still chart-based industry. One of Britain's great studio bands with strong production. (Loved the drumming!)

The Jam, All Mod Cons

I have to put this in my list as it was a game changer for us on the global market. More importantly, this was a studio album created by a predominantly live band. A coming of age in a modern recording studio. We had always approached recording in a live way, getting the instruments down and then overdubbing vocals, percussion, etc. But here, it was stripped back to the drum track and overdub nearly everything else.

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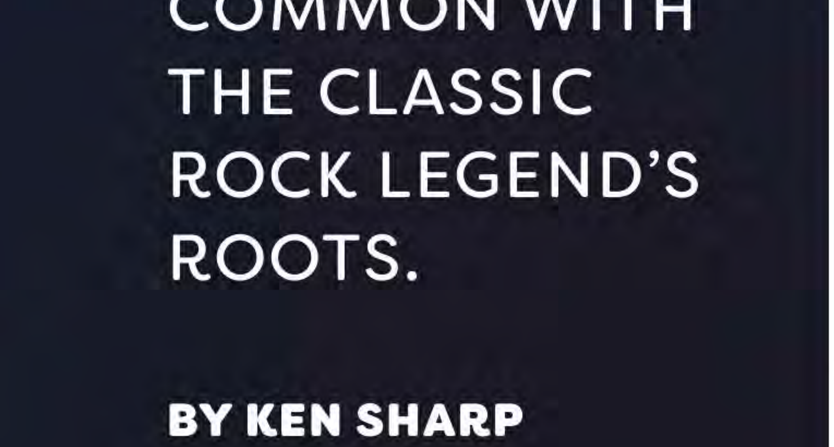
ROGER
DALTREY
AS LONG AS I HAVE YOU

Daltrey Solo

THE WHO FRONTMAN RELEASES THE SOLO ALBUM *AS LONG AS I HAVE YOU*, WHICH HAS A LOT IN COMMON WITH THE CLASSIC ROCK LEGEND'S ROOTS.

BY KEN SHARP



Listen to The Who's debut 1965 album, *My Generation* and the new Roger Daltrey solo album, A*s Long As I Have You*; with a mere 55 years in-between, one can hear the stylistic ground that connects both together. There's a wide stylistic range of material on Daltrey's new solo album, which finds the legendary singer revisiting his formative soul/blues roots, culling several strong original compositions alongside carefully selected tracks by Stevie Wonder, Stephen Stills, Nick Cave and others.

GOLDMINE: *The Who's first album,* My Generation, *found you in total soul singer/blues mode, inspired by singers like James Brown, Bo Diddley and others. Does this new solo album,* As Long As I Have You, *which shows you embracing your roots, feel like a full circle moment?*

ROGER DALTREY: Well, yeah, that was the whole point of it. This solo album came from an idea I've had for a long time, about 10 years ago. We were searching for ideas for The Who to make a record — Pete (Townshend) didn't have any material written so I said, "What about if we do what we used to do before you used to write the songs?" But Pete didn't go for that idea so I was given the opportunity to make this solo album and I thought I'd try it for myself. It's just been great coming back to that stuff. In those early days with The Who, I was singing those songs and I was singing the words, in a lot of ways it's something that you need to live a life before you can really put the meat and potatoes into the songs. I feel that now I can do that. I'm very happy with the rest of it and I feel it's achieved what I wanted to, which was to touch people and move them.

GM: *You've said your past solo albums were a hobby but this one you took seriously, is that correct?*

RD: Well, that's really true; my solo albums were always a hobby. Singers have to keep singing. We used to have huge gaps off in The Who with Pete and John (Entwistle) writing the material and we'd have these layoffs from touring and that would have destroyed me as a singer if I didn't keep my voice in shape and keep singing, so I started doing solo albums. But on these records, I always had trouble with material and direction because I only really wanted to be the singer in The Who, but obviously that wasn't quite enough as far as my voice was concerned. So that's basically where that kind of statement comes from. This new solo album I did take seriously because I wanted to show the bits of my voice that people never ever get to hear in The Who.

GM: *I was surprised to hear you initially were thinking of shelving this album, why? What changed your mind as to its worthiness?*

RD: I started the album about four years ago and I was in the sketch stage of it with the songs. Then Pete and I got together to do The Who's 50th Anniversary tour, which is part of the long goodbye as we call it. So that took about 18 months out of it and at the end of that 18 months I walked into a bout of meningitis, which nearly killed me. It took a long time to recover from that. When I went back to listen to the stuff I had recorded I kind of lost my enthusiasm for it because I was listening to the sketches, as I call them. I just thought it was rubbish and I just wanted to shelve it and that was it. But unbeknownst to me, the producer sent it to my management who then sent it to Pete, who loved it and he got a hold of me and said, "Roger, you've got to finish this, it's great!" And he said, "I'd like to play guitar on it." By him agreeing to play guitar on my album he gave me the confidence to revisit it. And having Pete play guitar on it was an absolute honor because he is my favorite guitarist of all time of the rock guitarists. He is the most original one of the lot.

GM: *As you mentioned, you had a serious bout with meningitis, which almost robbed*

SHAHAR AZRAN/WIREIMAGE

you of your life, did surviving that and having a new lease on life change your way of thinking about your life and career?

RD: Not really changed it, no. I still wanna do more. (laughs) What was weird about it: I was really at death's door and it was like falling off a cliff. I thought of all the things I'd done in my life and how lucky I'd been. God, I could never imagine doing all the different things that I have done. But equally what it's done is it's stopped me fearing death, that's for sure, and it's also driven me on to do more. (laughs) That might be ridiculous at this age but I don't care. (laughs)

GM: *Was the choice of "You Haven't Done Nothin'" by Stevie Wonder directed at one person?*

RD: I chose to do that Stevie Wonder song because it applies to what's happening in the world today. We are frustrated with our leaders. But there again, it ain't easy to do what they do. But I sang it with quite a lot of venom and maybe I overdid it a bit but I was happy with the end result. It's not one of the greatest songs Stevie Wonder has ever written but it seemed to fit the mood of the day so well. I thought if you can vent the anger in music, it'll help.

"I find it really easy to remember. Maybe it was because I was the only straight one with three addicts."

Roger Daltrey (far right) with The Who in the '60s.

GM: *"Certified Rose" is a wonderful song that you wrote, which appears on the new album. Was that originally intended for The Who's* Endless Wire *album?*

RD: Yeah, it was. I could never hear it working for The Who, that was the problem. Pete always loved that song but I could just never hear it as a Who song. I couldn't hear it working for us. I have this strange mental thing about what a Who song should be, I don't know why. I originally wrote it with a friend; I came up with the lyric and some of the melody, we worked together as a team on it. We wrote it with Rod Stewart in mind, believe it or not. That song was written about my daughter, Rosie. I suddenly worked up literally right near the end of making this album. "Always Heading Home" and "Certified Rose" were added to the album 'cause they were two of my songs. I just woke up one morning hearing "Certified Rose" in my head as a soul record. It just came to me and I thought, "That's how to do it!" (laughs) The version of my new album wasn't like it sounded original; the demo sounded much more kind of early Rod Stewart.

GM: *What were your career goals early on and how have those goals changed over time?*

RD: Aha! Just to get to tomorrow! (laughs) The Who is in a remarkable period in our lives for Pete and I and sadly it's only the two of us left. But we've had the best time in the last few years on the road together. Our band is fabulous and the reviews are better than they've been since the '70s and our audiences go from 85 years old down to eight years old. And that's just wonderful to feel that music can be that broad a church and can bring those people together for an experience. We're really experiencing this together. We're not looking at a bloody screen or pushing a button. This is real life! This is humanity at its best.

GM: The Who Fillmore East '68 *has been released, 50 years after it was recorded. Thinking back, what're your memories about that show and period of the band's career?*

RD: We were learning our chops. We were green in a lot of areas but equally we had a fire in our bellies. We were relying on a lot of cover material because we didn't have the catalog that we have now. But it was a great place to play. We played with some great people, artists like Buddy Guy and Buffalo Springfield. It was a fantastic time in our lives. And, of course, any band we played with, whether they supported us or we're headlining, you'd learn something every night a little bit different. It was all about mixing the cake before it went into the oven.

GM: *In the* Amazing Journey *film, there's exciting footage of The High Numbers playing at the Railway Hotel. Your singing sounds like a 50 or 60-year-old black blues singer.*

RD: That's who I thought I was when I was 16 (laughs). That's exactly what I thought I was, a black blues singer. Those guys used to come and play with us. Sonny Boy Williamson and Muddy Waters used to stand on the side of the stage and ask us if they could do a song with the band. And there we were in awe of these people. We emulated them. If you understand the class system in England, we totally understood how black America felt and where their music came from. We got it. We understood it. And I think that's what English rock music was founded on. During those days at The Railway Hotel, we were doing covers but we were doing original covers. (laughs) That was it. We very quickly tired of copying people. We found that we could add to this music. Let's put it this way, the way we were copying, it was as good as it ever was gonna be and it couldn't be better. But what we could do was add to it and change it and make it something that was a bit of left field and that's where our sound came from.

GM: *There's a curiosity in The Who singles catalog; a song I really like but I know you're not keen on. "Dogs," what's the story behind that one?*

RD: (laughs) I'm not fond of "Dogs" because that was The Who trying to out Small Faces, the Small Faces. In my opinion, that's what we were trying to do. Around that time they had the song "Lazy Sunday" just before that and, of course, it was kind of chirpy, cockney chappie and it felt to me we were kind of mimicking a kind of area and ground that they were standing on, so it was never one of my favorites.

GM: *By the time of* Tommy, *it seemed you'd really come into your own as a singer.*

GAB ARCHIVE/REDFERNS

What do you attribute this to?

RD: That came really from *Tommy*. The years previous, the original material I was singing was a person who had a lost identity searching for home. *Tommy* brought me home. I'd been the deaf, dumb and blind kid and that music took me home. All of a sudden I knew exactly what I was doing. I knew exactly who I was. I didn't fear anything. Again, it was all about, I'm over that hurdle of the previous four years. My singing style changed because of the type of material I was singing. It was no more mimicking; it was a real British thing. It was its own thing. I didn't think about doing it. It's just how it happened. I can think about what happened to me thinking back on it. But when you're in it, it's part of an ever-evolving process.

GM: *What was the experience like putting together your autobiography,* Thanks A Lot, Mr. Kibblewhite*? Did you come to a new perspective on your career, events, relationships?*

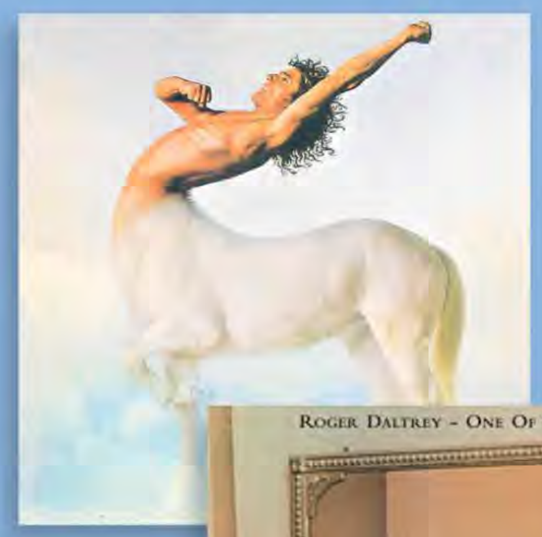
RD: No, not really. The band side of my life, I find it really easy to remember. Maybe it was because I was the only straight one with three addicts. My memories of the days with The Who is still so sharp in my brain. It's left me sometimes a little melancholic because you wish you could go back and do it again but you can't, of course. It was joyous working on the book. I worked with a very good friend who is a journalist who interviewed me extensively. I did interview after interview after interview and he just wrote out what I said and then organized it into a structure that would make the book, and then I wrote over it. That was the process that we did because spoken language isn't the same as written language, as you know. So I wrote over it and the book is very much in my voice and that was the process we used.

GM: *Lastly, had we gone through your record collection back in the '60s when The Who broke big, what vinyl albums/singles would have received the most time on your stereo?*

RD: Back in the '60s? If it's the early '60s it would have been Chuck Berry and all those early blues people, and then I graduated on to The Beatles' *Rubber Soul*, which I really loved when that came out. I loved that album when it came out. Then, of course, The Band, Dylan and then someone like Cat Stevens. I loved Cat Stevens. I also loved Tim Hardin, Harry Nilsson...all those people, the real songsmiths, they were brilliant. But then slowly but surely I stopped listening to other people. It was starting to interfere with my originality. Too much of what I was hearing was me trying to mimic others. (laughs)

WHAT IT'S WORTH

Roger Daltrey
Selected Discography



12-Inch singles

ATLANTIC

- ☐ PR982 [DJ] Move Better in the Night (LP Version 4:01) (same on both sides) 1986 **$10.00**
- ☐ PR832 [DJ] Quicksilver Lightning (LP Version 4:46) (same on both sides) 1986 **7.00**
- ☐ PR572 [DJ] Walking in My Sleep (3:20) (same on both sides) 1984 **7.00** –Label spells his last name "Daltry

MCA

- ☐ L33-1962 [DJ] One of the Boys/ Please Don't Say Goodbye 1977 **20.00** –B-side by Steve Gibbons

45s

A&M

- ☐ 1779 Love's Dream/Orpheus Song 1975 **5.00** –With Rick Wakeman

ATLANTIC

- ☐ 89457 [PS] Quicksilver Lightning/ Love Me Like You Do 1986 **5.00**

MCA

- ☐ 40453 Come and Get Your Love/ Heart's Right 1975 **5.00**
- ☐ 40512 Oceans Away/Feeling 1976 **5.00**
- ☐ 40761 One of the Boys/Doing It All Again 1977 **5.00**

ODE

- ☐ 66040 I'm Free/Underture 1973 **5.00**

POLYDOR

- ☐ 15098 See Me, Feel Me-Listening to You/Overture from Tommy 1975 **5.00** –B-side by Pete Townshend
- ☐ 15098 [PS] See Me, Feel Me-Listening to You/Overture from Tommy 1975 **7.00**
- ☐ 2153 [DJ] Waiting for a Friend (same on both sides) 1981 **6.00** –One label has name misspelled as "Rodger Daltrey

TRACK

- ☐ 40053 Giving It All Away/Way of the World 1973 **6.00** –B-side by Bryan Daly & the London Festival Orchestra
- ☐ 40084 Thinking/There Is Love 1973 **8.00**

Albums

ATLANTIC

- ☐ 81759 Can't Wait to See the Movie 1987 **12.00**
- ☐ 80128 Parting Should Be Painless 1984 **12.00**
- ☐ 81269 Under a Raging Moon 1985 **12.00**

MCA

- ☐ 5301 Best Bits 1982 **12.00**
- ☐ 2349 Daltrey 1977 **12.00** –Reissue of Track 328
- ☐ 37032 Daltrey 1980 **10.00** –Budget-line reissue
- ☐ 37031 One of the Boys 1980 **10.00** –Budget-line reissue
- ☐ 37030 Ride a Rock Horse 1980 **10.00** –Budget-line reissue

POLYDOR

- ☐ PD-1-6284 McVicar 1980 **12.00**

TRACK

- ☐ 328 Daltrey 1973 **15.00**

– Taken from the *Goldmine Standard Catalog of American Records, 1950-1990, 8th Edition.*

NOTE: All values listed are based on Near Mint condition. In order for a record to be included in the discography, its Near Mint value must be at least $5. When you're dealing with records that command $60 or less in NM condition, the equation that a VG+ record = 50 percent of NM value and VG record = 25 percent NM value is accurate. The higher the NM price goes, the more give and take there is in value for lesser-condition records. At that point, determining VG+ and VG prices is less like a math equation and more like balancing the subtleties of a recipe.

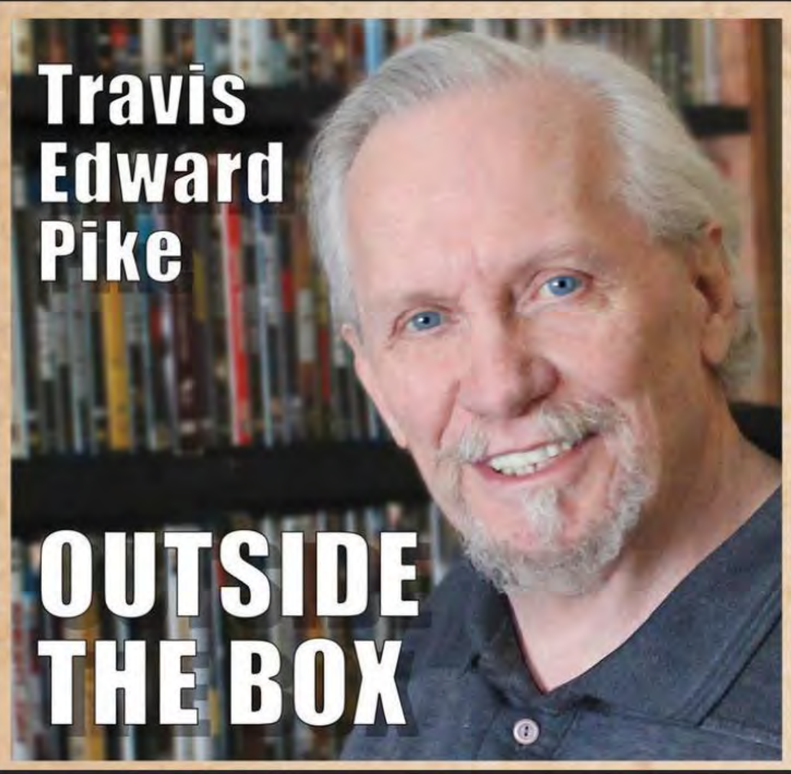
OTHERWORLD COTTAGE CLASSICS

"Some songs made it to the score of a cult film called *Feelin' Good,* and all boast hit potential, thanks to this series of perky, punchy performances by this current combo. . . . the songs are of a vintage variety, but the arrangements meld both classic and contemporary elements. Pike may not have gotten his due early on, but this belated return makes the wait worthwhile."

Lee Zimmerman, Goldmine Magazine

"...many of these [songs] would end up on the soundtrack to the movie, *Feelin' Good*. The title track here is a new song inspired by the film, while 'Rock'n'Roll' is a stomping track dating back to 1965. The final track, 'End of Summer', is the quietest moment on the album and... featured as the instrumental theme to the 1975 movie, *The Second Gun.*"

Andy Pearson, Fear and Loathing Fanzine



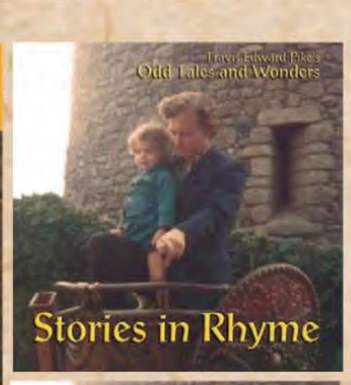
And here's what the same critics are saying about Pike's *Outside the Box.*

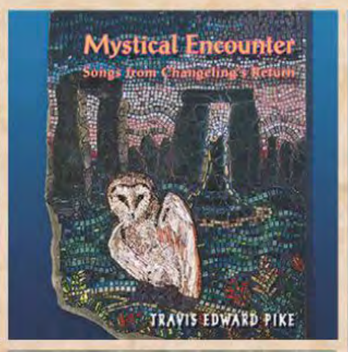
". . . a selection of songs that effectively covers a wide variety of different genres and dissimilar styles . . . from the winsome to the wacky, without sacrificing the melodic intent. Suffice it to say, it only underscores the appeal."

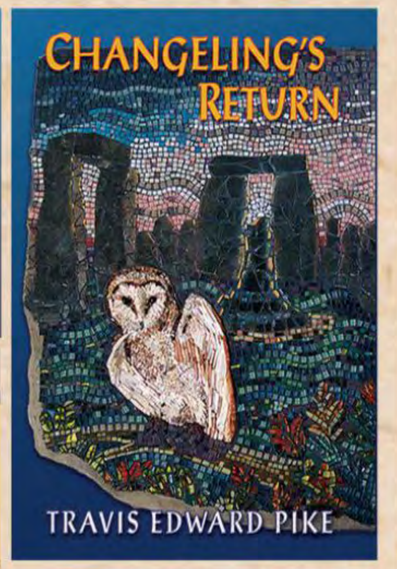
Lee Zimmerman, Goldmine Magazine

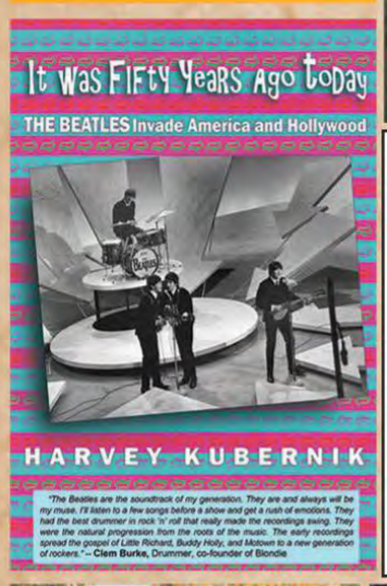
". . . songs written in more recent times, with only a couple dating back as far as the Seventies. They really cover a whole spectrum of styles and themes, from the soundtrack-like 'Andalusian Bride Suite' and 'Otherworld March' through to the wonderfully bizarre 'Psychedelic Meltdown' and the hard-rocking 'Gotta Be A Better Way.' "

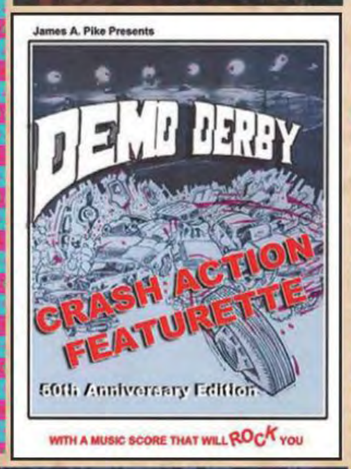
Andy Pearson, Fear and Loathing Fanzine

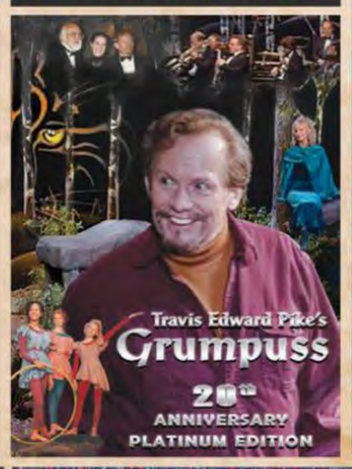


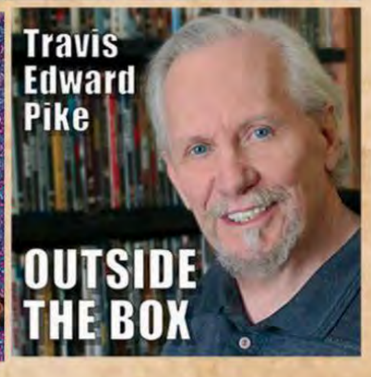












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A Band to Crowe About

FORMER BLACK CROWES GUITARIST **RICH ROBINSON** TAKES FLIGHT WITH **MAGPIE SALUTE.**

BY LEE ZIMMERMAN

PUBLICITY PHOTO

As most veteran performers will tell you, being at the helm of a successful band has to do with much more than making music. A lot has to do with the ability to navigate the inroads between various personalities, egos and attitudes that oftentimes infuse a combustible chemistry that can result from the various members' interactions.

Rich Robinson knows a thing or two about salvaging sanity when internal strife is rampant. Although The Black Crowes etched an impressive 25-plus year legacy by fusing the ragged edges of the raucous Stones/Faces-style revelry that formed their original influences with the rugged traditions of real southern rock, the tangled relationships (most notably between Rich and his brother Chris) eventually caused the band to unravel in the midst of so much anger and antagonism.

Consequently, it's ironic in a way that Robinson's new band, Magpie Salute, boasts such a decided Crowes' connection. Two of his former colleagues, guitarist Marc Ford and bassist Sven Pipien, play prominent roles in the new ensemble, while the three other members — keyboard player Matt Slocum, singer John Hogg and drummer Joe Magistro — have all worked with Robinson on other projects. Even the name of the band maintains a tie; a magpie is a cousin of the crow, and according to superstition, it's best to salute it so as to ward off evil spirits. Indeed, given the disruptive nature of rock 'n' roll, it's best not to take chances.

Nevertheless, Robinson isn't worried about any lingering episodes. "The older I get, the more I realize what a gift it is to have a musical relationship with someone that you can't describe," he muses. "I think the thing Marc Ford and I have is something like that. I can't make sense of it, and I've never even tried. When we play together, things go to another level. He was the first person I called. I was thinking how odd it is that there are people that came in with the Crowes, that I spent every day with for one or two, or in Marc's case, six years, and we didn't really talk that much. We had this connection on tour musically, but we didn't have this other element, because the Crowes were pretty toxic and not that cool to be around sometimes. So I reached out to Marc because I hadn't talked to him much in 10 years and said, 'Hey, this is what I'm thinking,' and he got back immediately and said, 'I'll do whatever it is. I don't care. I'll do it.' He was on the same page with me."

The other components fell into place just as quickly. The band's original 10 member incarnation came together in 2016, first as the temporary 10-piece band that Robinson assembled for three shows planned for Applehead Recording studios in Woodstock, New York. Each concert was recorded before an intimate audience consisting of 100 people. Robinson returned to a solo tour soon after, but kept an eye open for future possibilities with the other players. Eventually, after trimming down the ensemble to the current six players, Robinson and his colleagues opted to book another series of shows, all of which were sell-outs.

"That's how it was," Robinson recalls. "It was kind of organic, like 'Let's try this, let's try that.' And that all tied into the new record. We all had this really strong connection. I kind of knew it, but up until that point I didn't even know that I knew it."

That new record, *Highwater I*, makes for a significant follow-up to Magpie Salute's eponymous live debut, which was recorded live at the Woodstock sessions. It marks a striking departure from anything Robinson or his various outfits, the Crowes included, have offered up before. Strikingly vibrant and unfailingly effusive, the new record recalls the untamed veracity of the early Wings, with Hogg effectively emulating Macca's relentless wail. As the title indicates, a *Highwater II*, comprised of songs that were also recorded during the initial sessions, will follow next year.

"It's a bit of a journey," Robinson surmises. "I feel that *Highwater I* sets you up for this one thing, and *Highwater II* will finish the journey."

Considering the various members' individual and collective pedigrees, it's little surprise that The Black Crowes' collective shadow looms large over the proceedings. Consequently, the group made a deliberate attempt to excise that imprint before foraging on. The legacy was allowed to linger, at least at first

"Last year, we really went all out to celebrate all that," Robinson explains. "We went out with three background singers and had a 10- piece band, and it was really a celebration of the music we made together, the music we made separately, all the bands we toured with, and played with. We did songs from the Stones and Neil Young and Bob Dylan, and everyone in-between. Songs we always wanted to record. It was just kind of fun, and that's how it was viewed. As we got more serious, we started looking towards making a new record and stepping into our own skin, so to speak. This year, the focal point will be this record. We have become this band. After going into the studio and making this record, we feel we are a band, and this is what we want to do,"

Still, with such a heavy Crowes quotient imbued in their DNA, comparisons between The Black Crowes and Magpie Salute may be inevitable.

"None of us are denying that we came from the Crowes camp," Robinson replies when asked about any such similarities between then and now. "All of us, directly or indirectly, came from that element. Marc, Svien and I all have that affiliation. Joe was in my solo band and we took him out on tour with us as an extra percussionist. John was in a group that opened for the Crowes in 1988 and 89. The Black Crowes were a big part of our lives and either a big reason, or a small reason for us being together. It's more important for us to go out there and play all these songs, event hough I wrote all The Black Crowes songs. We'll touch on a couple of Crowes songs, and we'll play a couple of covers, but we're really excited about this record and getting out there and playing it for people."

A HAWK'S VISION

Jayhawks (L-R): Marc Perlman, Karen Grotberg, Gary Louris, Tim O'Reagan and John Jackson

SAM ERICKSON

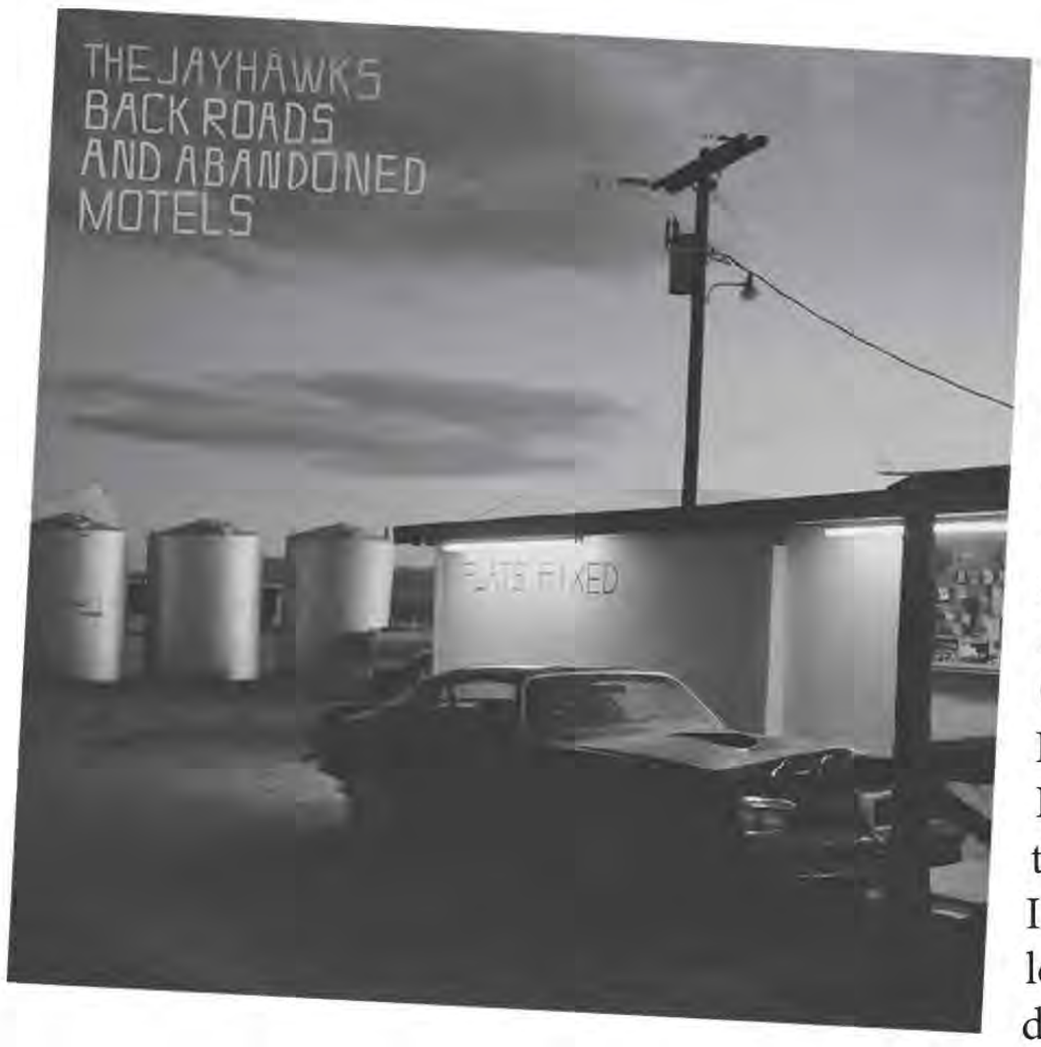
GOLDMINE TALKS TO **JAYHAWK GARY LOURIS** ABOUT THE MAKING OF THE BAND'S 10TH STUDIO ALBUM, ***BACK ROADS AND ABANDONED MOTELS.***

BY RAY CHELSTOWSKI

The Jayhawks are the consummate American rock band. Their music is inherently Midwestern, providing an honesty, appeal and modest sense of wonder that has made them a critic's darling since their debut almost 30 years ago. Lately, they have been quite busy operating as the backing band for Ray Davies' two critically acclaimed *Americana* releases. They also have begun a new label relationship with Legacy Recordings, a division of Sony Music Entertainment. With Legacy, they released *Back Roads and Abandoned Motels,* a new studio album, in July.

Back Roads and Abandoned Motels is The Jayhawks' tenth studio album and a stunning example of an approach to music that has found them often compared to bands like The Byrds and The Beatles. The record was produced by band leader Gary Louris, John Jackson and Ed Ackerson at Flowers Studio in Minneapolis, and delivers The Jayhawks'

take on seven songs co-written by Louris with artists like the Dixie Chicks, Jakob Dylan and Ari Hest. In addition to these tracks, the record also includes two of Louris' latest compositions. The result is a collective, cohesive expression and a complete representation of the rock, folk, country and harmony-rich sound they have trademarked. From a sonic perspective, it delivers largely in the spirit of the 2003 classic *Rainy Day Music*, and promises to be as important an entry to their catalog.



Goldmine had the chance to speak with Gary Louris and discuss the making of this record, working with Ray Davies, the songwriting process and what might be in store next for The Jayhawks.

GOLDMINE: ***I love the new album. It reminds me a lot of*** **Rainy Day Music.** ***What was the inspiration behind choosing these song collaborations?***

GARY LOURIS: I agree with you. I think this record reminds me a lot of *Rainy Day Music* in that it's acoustic guitar driven, mostly live. I can tell that it's going to be one of those records where it's going to be easy to put these songs into set lists. For instance, maybe my favorite Jayhawks record was *Sound of Lies*, but it's harder to play those songs live because they're just dark. It always seems like the songs from *Rainy Day Music* were just easy to play live.

How I picked them, that's a good question. It was kind of assembled by me, but the idea of the record actually came from John Jackson. I had started writing for a new record and he said, "A lot of people would love to hear your band's take on the songs you've written with other people." So between me, John Jackson, and our manager and our confidant PD Larson, we just kind of assembled a group of songs that were pretty obvious. I mean, "Everybody Knows" is a song we had started playing ourselves anyway. Some of these songs I played solo. There are a number songs that I had written with people I really liked but hadn't been released. We tended to lean towards things that were recorded and released, to focus on stuff that was already out there.

GM: ***How do you take a bunch of songs all written with different people and attack them so that they fit neatly into a single album expression?***

GL: There were a few songs that we did and we didn't feel like they fit. Certain songs just fit the band better than others. We did kind of take the approach of a *Rainy Day Music* template, which is the first record where I think we mostly recorded live. Mostly we just play. I really wanted this to be "this is what we sound like when we get in a room together." That made it hang together.

GM: ***The record is sonically bright but thematically a bit blue. How does that inspire the title,*** **Back Roads and Abandoned Motels?**

GL: The (album) cover photo I had seen on Facebook and I had saved it. When I was thinking of titles I decided I wanted to use that and learned it was from a film director who had done the movie *Wings of Desire*, which I was a huge fan of. And he had taken a lot of pictures for the movie *Paris, Texas*. So we contacted him and it turned out he was a fan.

I think that photo evokes the wide open spaces kind of thing that fans, especially those overseas, think of with The Jayhawks. They think of us as a very American band, and think of wide open spaces and driving. I didn't just want to use a lyric from the record. So I started kicking things around and I realize now that it's our longest album title.

GM: ***The playlist is heavy on Dixie Chicks collaborations. What do they bring specifically to the songwriting process that you admire most?***

GL: "Come Cryin' To Me" ended up being on Natalie (Maines') solo record, but it was one of the first things we worked on in Austin when we got together. I had brought down a bunch of ideas, and played them for them and they really liked it, but realized it was too much me and not enough them. So we kind of started from scratch and nothing really came of it. A couple of nights later I got the call to come back to L.A. and we started writing some more and that was just the four of us up above Village Recorder in a big room with a bunch of recording equipment, couches and we just kind of hung out. They had a bunch of things on their minds, most of it political and the fallout from their criticism of (President) Bush. So it was me playing guitar, strumming melodies and together trying to write lyrics because I wanted it to be their voice. I remember for "Bitter End," Martie (Maguire) had a violin riff that she liked and that's what that song took off from. But mostly we would be sitting around, talking like sisters, family and friends, thumbing through magazines and just hanging out. That was a good way to write because you're not staring at a page. It's not easy to write with four people. It's hard enough with two. But with four you have to get everyone on board. I was pretty happy in the fact that we were able to come up with things that everyone was into.

GM: ***You share lead vocal duties on this one. Why did you decide that one of those tracks, "Come Cryin 'To Me" with Karen Grotberg, would open the record? Is this also the first time you guys have used horns in the studio?***

GL: I immediately thought of her singing it, especially because it had been sung by a female voice when it was recorded with Natalie. I always wanted to have Karen have some lead vocals, and have more than one or two songs in her repertoire when we're making set lists. I think it's nice for the audience; it's nice for me and for the band. In fact I'm hoping the band will go more in that direction — kind of open it up to more of a cooperative. I originally didn't think of that song to start the record but the more we were shuffling things around, the more it felt good. It was kind of a bold move to make it not only her first vocal but to have that open the record. It also is the first time the band has used horns. We've used strings, but never horns — so we're gonna have to find a horn section to show up at some of these shows. I always try to get those background vocals up to where it's almost like The Byrds. We really made an effort to make sure those vocals were right up there and not just padding. Karen wasn't around for *Rainy Day Music,* so this is kind of *Rainy Day Music* with Karen Grotberg.

GM: ***You added two new songs that you wrote alone: "Carry You To Safety" and "Leaving Detroit." What about these tracks made them right for this album of collaborations?***
GL: "Leaving Detroit" definitely was somewhat of an ode to the Burt Bacharach/Jimmy Webb kind of genre that I love. It was written toward the end of demos for *Paging Mr. Proust* and it just didn't fit the record. This was just different from what we had (for the new record) and we wanted to mix things up.

GM: ***The Jayhawks have operated as a backing band for some big name talents like Ray Davies. What was that like and how do gigs like that come about?***
GL: I can't quite believe that that happened because Ray is my hero and someone I have really been such a huge fan of really since the late '60s. In the '70s I saw him many times in the United States and always thought he was the greatest pop songwriter of all time. All of a sudden, we find out that we are playing with him and we become friends. I think he likes that we are "a band," that we aren't just five musicians who got together. That we are a band with our own dynamic. He likes the interaction that comes from knowing each other so long. So, he felt comfortable with us. I'm real proud that we are part of these two records.

GM: ***The band lineup has changed over the years, but in the end the same group of folks tends to move in and out. What is it about your personalities or the band dynamic that make this feel/look like family?***
GL: There's a certain family aspect to it. I think we all love each other, we all hate each other and we all like each other. We've been told by people who've hung out with us as a group that we're all like an old married couple. We all seem to think that we know the other person better than they do themselves. (laughs) But there's a very high level of respect musically. It's a very intelligent group of people. I'm not necessarily including myself, but there's no weak link or dull knife in the drawer. Everybody's really sharp and funny and they have their quirks, and everyone has learned to accept them, which is a big deal. There's something about knowing someone for a long time musically and personally, and that's what we have.

GM: ***It's been said, "If you want a chorus, you'd better call Louris." Is that what tends to happen when you get a call asking for songwriting help?***
GL: Not necessarily. I think that I'm known for melody and for a pretty big chorus. I'm somewhat famous for my bridges. On the Dixie Chicks album there are definitely some "bridge offs," as we call them. But I'm definitely the more "melodic guy" than the gritty riff writer — although I wish at times I could write more like that.

GM: ***Where's the Minneapolis rock scene at these days, and who should we keep an eye out for?***
GL: Well, I don't live there anymore, so I'm of out of touch with the music scene there to be honest. Even when I lived there I was gone half of the time. But I do like Chastity Brown who's really, really good.

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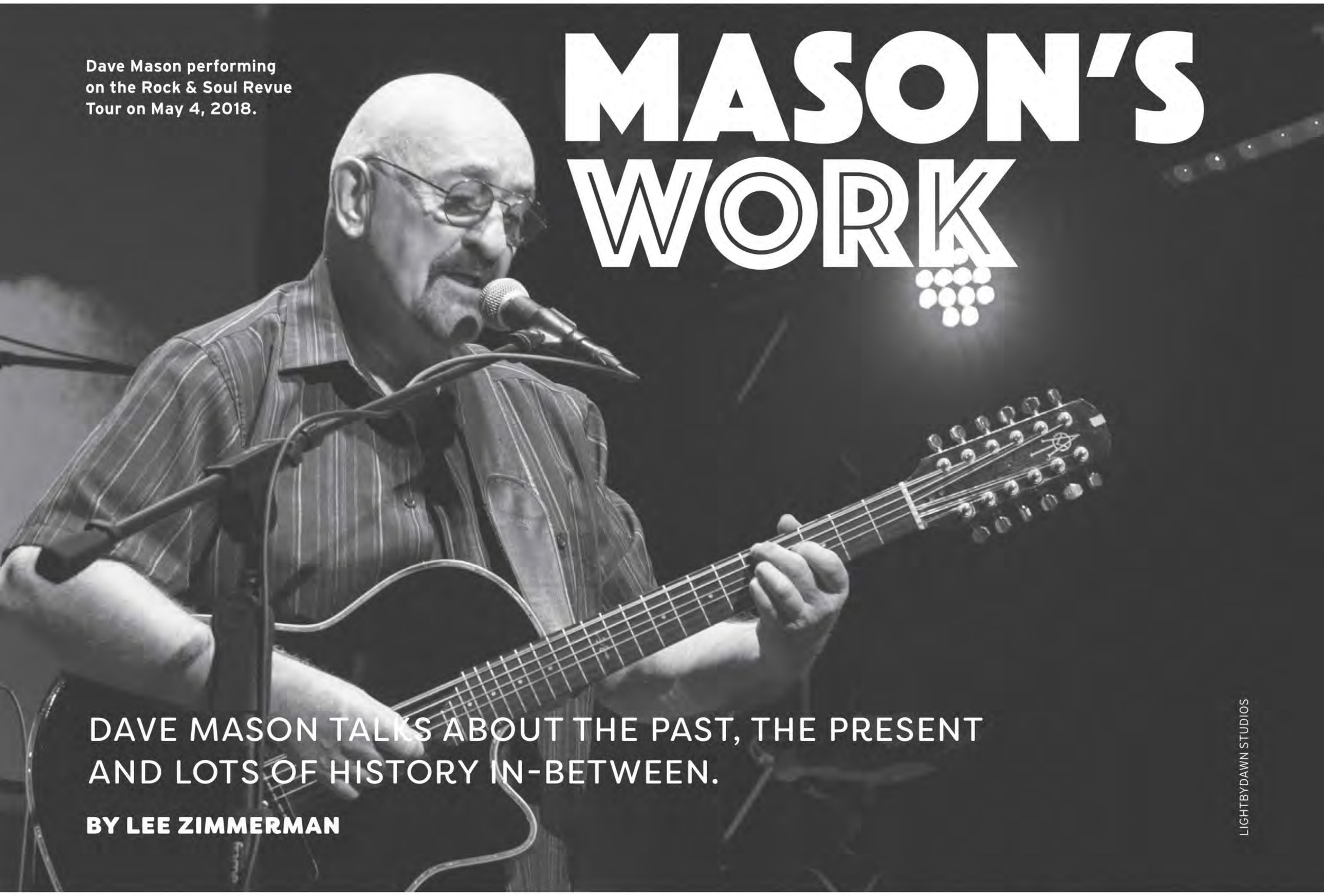
Dave Mason performing on the Rock & Soul Revue Tour on May 4, 2018.

MASON'S WORK



LIGHTBYDAWN STUDIOS

DAVE MASON TALKS ABOUT THE PAST, THE PRESENT AND LOTS OF HISTORY IN-BETWEEN.

BY LEE ZIMMERMAN

No musician better epitomizes the entire trajectory of British Rock more than Dave Mason. His early bands The Hellions and Deep Feeling led to his groundbreaking efforts alongside Steve Winwood, Jim Capaldi and Chris Wood in Traffic, one of the most innovative outfits the U.K. has ever produced. Mason's ties to that band often proved contentious, and he filtered in and out of their first three albums before opting to move on to a highly success solo career. It was launched with the landmark album *Alone Together* and led to several successful singles, among them a monster mainstay of easy listening radio, "We Just Disagree."

Even so, it's been his collaborations with others — Jimi Hendrix, George Harrison, Paul McCartney, Eric Clapton, The Rolling Stones, Fleetwood Mac, and Delaney & Bonnie, among the many — that have attracted him almost as much attention as the music he's made on his own. When pundits mention the stuff of legend, Mason's among those most responsible.

At the same time, Mason never stops moving. Currently a resident of Reno, Nevada, he tours ceaselessly. "Feelin' Alright?" was originally written for Traffic and famously covered by Joe Cocker, and remains a classic rock staple while also being ingrained in film, TV and even, of late, in television commercials. Not content to rest on his laurels ("I'm a working musician," he insists), he's in the midst of an extensive U.S. tour with guitar great Steve Cropper and, as of early next year, plans to be part of an all-star classic rock lineup on the inaugural On the Blue Cruise, featuring Justin Hayward, Alan Parsons, The Zombies, Poco, Wishbone Ash and others of similar stature.

Goldmine recently had the opportunity to speak to Mason prior to the launch of the tour with Steve Cropper.

DAVE MASON: I've known Steve on and off since I met him back in the early '70s in L.A. I hadn't seen him much since, but we touched base in Nashville about a year ago, and then they came over to Hawaii to do a benefit that I do over there with a bunch of other people. So after that, we just got together and spent some time. His is the stuff I listened to when I was 15, 16, 17 years old. If it wasn't for American music, there wouldn't be any British rock 'n' roll artists. It all comes from here. For me personally, it's like a full circle. Doing this with Cropper is just a trip. What's amazing is what I came to realize, that so few people know who he is. Apart from Booker T. & the M.G.'s and "Green Onions" and the whole instrumental thing, you're talking about the guy that was on every Stax hit record. It's amazing to me.

GM: *And he co-wrote many of those great songs as well.*
DM: Yes. It's an amazing back story. Between his work and my career, there's a huge story there. Going out and doing this will hopefully turn people on. To go out there and sing "Midnight Hour" ought to be a trip. By the time you go through most of this material, people ought to go, "Oh yeah, oh my God."

GM: *So how will it work? Will you do separate sets or perform together?*
DM: It will be one long show. For some of the things, Steve and I will be on stage together; things Like "Green Onions" and other things where Booker T. & the M.G.'s were the backing band. I might be doing some of the singing. In my band, I have a great girl singer, Gretchen Rhodes, so Gretchen might be doing some of Steve's songs, and also my keyboard player Tony (Patler) has a great R&B voice, so he might be singing on some of them as well. Some of them, I'll be singing on, some of them I won't. Some of those guitar parts are so signature from Steve, instead of just going *chunk, chunk*, I thought I'd just let him do that. It's a mix. It will be some of my material, then we'll throw in "Shake, Rattle and Roll." There isn't one dead weight song in the entire show. Let's just put it that way.

Dave Mason, while in the band Traffic, performs live on stage playing a Fender Stratocaster guitar in London in 1974.

GM: *What was the learning curve for you? Did it click right away?*
DM: We rehearsed at a friend of mine's ranch in North Carolina and we streamed some of the rehearsal and recorded it for a CD. We spent a week up there working and rehearsing. It's a great place they've got up there. Saloon Studio is what its called. They actually built a replica of an old western town.

GM: *Your career has been tied to the essence of the entire British rock trajectory. You were tied in to so many landmark recordings. You were on* Beggars Banquet *even though you weren't credited.*
DM: Yeah, I play on "Street Fighting Man."

GM: *So how did you manage to score these key opportunities and happen to be in the right place at the right time?*
DM: Playing on things like "All Along the Watchtower," "Street Fighting Man," playing with George Harrison... that was all stuff that was done when I was still living in England. The fact of the matter is that everyone ended up in London and went to certain clubs after hours, and everyone was using certain studios, of which there was just a few. As far as Hendrix and the Stones and Traffic were concerned, that was Olympic Studios, with the same engineer Eddie Kramer. With the Stones and Traffic, we used the same producer, Jimmy Miller. That's how things like that happened. It wasn't spread out like it is in the U.S. You had Atlanta, Nashville, Philadelphia, New York, Detroit, Chicago, Los Angeles, San Francisco all pumping out music from all those places.

GM: *How did you meet Hendrix?*
DM: I'm not sure which club it was, but we had three or four semi-private clubs where you could walk into any one of them and run into anybody, whether it was the Stones or The Beatles. Whatever. Jimi was sitting there one night so I just walked over and sat down and started talking to him. He was a fan of Traffic and I had seen him even before he made a record. So we just struck up a conversation that developed into me spending some time with him. I was with him when we went to a friend's house to listen to *John Wesley Harding*, and something tweaked him about "All Along the Watchtower," and so we went into the studio a few days later. I played acoustic guitar on it and sang on "Crosstown Traffic." At the time, I was between the first and second Traffic albums and there was a rift going on between Hendrix and (bassist) Noel Redding. There was some serious talk of me taking Noel's place in the band. So I got to spend even more time with Hendrix.

GM: *When you were listening to "All Along the Watchtower" with him, did it strike you the same way?*
DM: It was whatever he was hearing. I just happened to be there at the session to play that acoustic guitar part. I had no idea what he was going to do.

GM: *So you must have been impressed as well, because you made "Watchtower" one of your own signature songs. Did you ever meet Dylan and did he ever commend you for it?*
DM: The only thing that Dylan ever said to me — and I've met him a few times — was "Dave, you wrote one of the most beautiful songs ever written." I said, "Really, Bob?" And he said (affects Dylan-esque slur), "Yeah, that song 'Every Woman.' That's one of the most beautiful songs ever written." And I said, "Thanks ,Bob. That's quite a compliment coming from the Picasso of modern songwriters."

GM: *You also produced Family's first album.*
DM: Yeah, *Music In a Doll's House.*

GM: *Not a lot of people are familiar with that group, but what a terrific debut it was. And one of your songs, "Never Like This," was on that album as well.*
DM: Right. They were one of the first alternative bands.

GM: *That was your first production effort, was it not?*
DM: I was asked if I would do it by John Gilbert, their manager. But otherwise, I had never done any production before.

GM: *So let's delve into a topic that many people have speculated about over the years. With your participation in Traffic, you were on again, off again, coming and going. It was intermittent at best. So what was behind all that?*
DM: Um, the first time I left was because it was all happening so quickly, and I was so young that I really couldn't deal with it. That's why I left. Then I came back into it for the second album. Basically, Winwood and Capaldi and Chris (Wood) had started the second

MICHAEL PUTLAND/GETTY IMAGES

The Dave Mason Band (clockwise from top left): Alvino Bennett, Dave Mason, Gretchen Rhodes, Johnne Sambataro and Tony Patler.

album and they only had five songs. That's all they had written. And I had five songs, one of them being "Feelin' Alright?" So it was, well, sh*t, you're back in the band. That's how it happened. And then finally it all broke up because... I don't know. The first song I wrote was on the *Mr. Fantasy* album called "Hole In My Shoe." It became their first hit record. It was a No. 2 record in England and in most of Europe. Most of my stuff became the picks for singles — "Feelin' Alright?" and "You Can All Join In." Eventually for whatever reason, it rubbed the other three the wrong way. It wasn't whether I wanted to leave. It was more, I'm leaving. That's what happened.

GM: ***And of course Traffic went through several other permutations, but apparently it was over and done with as far as you were concerned.***
DM: After the second album, I wasn't welcome anymore.

GM: ***That initial retreat to the cottage in the country where the first album was conceived is talked about in mythical terms. Those lovely idyllic surroundings found you in total creative mode. Was that enjoyable? A great bonding experience?***
DM: Oh yeah. It was great. We were just kids. We had no responsibilities. (laughs)

GM: ***Prior to that, you were a roadie for the Spencer Davis Band, were you not?***
DM: I was a roadie for them for about three months, between Steve leaving and forming Traffic. During that time, I sung harmony on "Somebody Help Me" and I also sang on "I'm a Man" and "Gimme Some Lovin'." Everyone in Traffic contributed harmonies on "I'm a Man" and it was a combination of people on "Gimme Some Lovin'" — Jim Capaldi, me, Jackie Edwards, Jimmy Cliff, a bunch of people.

GM: ***It would be great to get the sum total of your career all in one place.***
DM: I can rerecord anything I want. I am doing something based around *Alone Together*. Next year will mark the 50th anniversary of when it originally came out. So I'm going to put out *Alone Together Again*. Some of the songs are better than the original versions. Some have stuck close to them. I'm going to put together a multi-colored CD and include the fold-out.

GM: ***We're not going to ask you about a possible reunion with Steve Winwood because everybody asks you that. So we're not going to ask. But if you want to respond anyway...***
DM: The answer is that you're asking the wrong guy.

GM: ***When you were inducted into the Rock and Roll Hall of Fame, did it make for a nice reunion?***
DM: (chuckles)

GM: ***The chuckles say it all, sir. Wishful thinking then.***
DM: Yeah, I hear ya. If I had a dollar for everyone who'd like to see it, I'd be a very wealthy man.

GM: ***You also spent some time with Fleetwood Mac. How did that come about?***
DM: Mick (Fleetwood) is a friend of mine and Lindsey (Buckingham) and Stevie (Nicks) didn't want to go out, but he wanted to continue. It was cool. We went around the country and went to Europe. We did an album, but nobody knew there was even an album there because Warner Bros. never promoted it. It was sort of like doing a Fleetwood Mac cover band. Mick and I are still good friends and we still hang out a lot.

GM: ***So what's the chance of hearing some new material from you? It seems like its been awhile.***
DM: Well, there's a reason for that. It's not... (sigh)... how can I put it? It's an exercise in futility. There's no radio. There's no promotion. There's no deejays. There's nobody there. It's been like that ever since those guys came up with a MP3. That was the death of it all. So that's the reason. There's classic rock radio, but all they do is keep churning out the same stuff you've got at home. It's not a format where they would say, "Hey, here's a classic Dave Mason song, and check out this new one." There's nobody there to promote anything. It's sad. People just don't realize that terrestrial radio is still a very powerful format. It's targeted on the internet, but terrestrial radio is still a powerful tool. And yet when I ask young kids if they listen to the radio, they say, "Why?" There are no surprises. It's all the same. Somebody puts in a cart, goes out and has a smoke or whatever, and comes back a half hour later and sticks another cart in. (chuckles) It's like the very thing that built the business gets shafted one more time — i.e., the musicians, the songwriters. That's my answer. That's not to say I don't have new music. I do, but the only place that you're really going to get it is at my concerts. And you can go to Davemasonmusic.com, and you can get it there too. It's on the website.

GM: ***Justin Hayward said the same thing when asked about a new Moody Blues record. Al Stewart said the same thing. It's just sad.***
DM: It's just the way it is. The public is unaware. Being a songwriter anymore, you've got Pandora and Spotify and all that stuff, and they're shafting all the writers because you get a million plays, and you get a check for $250. It's just getting shafted all round. The only thing they haven't been able to screw with too much is standing on stage. Playing live. Not yet.

MICHAEL HANNIGL PHOTOGRAPHY

RARE 45'S AUCTION

Artists (50s, Pre-Beatles)

ID	Artist	title	label	description	cond	M/bid
61032	Agee, Ray	Your Precious Love/ we're drifti	Celeste-619		m-	25
61034	Andrea, Charles & hi-t	Didn't We Have A Nice Time/op	Tori Ltd.2	DooWop translucent wax	m-	8
61033	Anthony, Al	Force Of Love/ is it a sin	Downbeat-752 dj	red wax Teen date.ol	m-	100
61035	Bar-B-Q Barnes &ribto	Blues For Breakfast/close call	Rib-Tone-100	little w.littlefield,ron thomp	m-	10
60948	Beau Bremmels,the	Don't Talk To Strangers/in good	Autumn-20	orange label original	m-	10
61036	Bell, Bill & 4 Unknown	Little Bitty Girl/ fearless	Mida 112	super Rocker and Instrum	m-	150
61037	Berry, Richard	Good Love / wait for me	RPM-477	original black label,silver p	vg+	25
61038	Birdsong, Larry	Who Do You Love/ Im so glad..	Ace-589	Swamp Rocker	m-	20
61040	Bo, Eddie	I Love To Rock & Roll/ I'll keep	Ace-555		m-	40
61041	Bo, Eddie	It Must Be Love/ what a fool	RIC-977		m-	15
61039	Bonnevilles, the	Until You Say We're Through/gi	Capri-102	Orange label original Voc.	vg+	100
61042	Bradshaw, Tiny	The Train Kept A Rollin/knockin	King-4497 BLUE Wax	noise at start	vg+	400
61043	Bright, Larry	It Ain't Right/ please give me	Tide-1083	R&B Rocker	m-	25
61044	Cadets, the	Fine Looking Baby/rollin stone	Modern-960	maroon lbl..#stk.ol	vg++	40
61050	Canton, Jimmy	Cindy / I care enough	Ace-8007	Mod, Popcorn snd..mild.lbl	m-	75
61046	Carr, Wynona	Jump Jack, Jump /hurt me	Specialty-580	yellow lines Jump blues	m-	40
61045	Carroll, Bat	Aw Who/ baby baby	Ace-570	Swamp Rocker	m-	15
61049	Cash, Johnny	I Just Though You'd Like To Kn	Sun-309	old thick press	m-	10
61048	Castells, the	Little Sad Eyes/ initials	Era-3102	in Era com.slv.	m-	10
61047	Castletones, the	Goodnight/ no pork in the bean	Rift-502	pink label, 1st.press	m-	40
61051	Clanton, Jimmy	Darkest Street In Town/dreams	Ace-8005		m-	8
61052	Classicals, the	Camel Caravan/ one more river	Kent-379	new breed mild.lbl.wear	vg++	25
61054	Clovers, the	Here Goes A Fool/ good lovin	Atlantic-1000 yellow/	very clean !	vg+	40
61053	Clovers, the	Nip Sip / if I could be loved by y	Atlantic-1073 yellow/	xol yellow and black lbl.	vg+	20
61055	Coasters, the	Teach Me How To Shimmy/ridin	Atco-6219	in Atco com.slv	m-	10
61056	Collins, Ollie Jr.	Hold On To His Hand/the man I	Song Bird-1206	Gospel	m-	20
61057	Comstock, Bobby & co	unts Bony Moronie/do that littl	Jubilee-5392	Rocker scuff, nap	m-	15
61058	Copas, Lloyd	Circle Rock / my little red wago	Dot-15735	Rocker in dot slv.	vg+	15
61059	Cresscendos, the	Sweet Dreams/ I'll be seeing yo	Atlantic-2014 Dj	Promo, in Atl.com.slv w/pi	m-	40
61060	Darin, Bobby	Queen Of the Hop/ lost love	Atco-6127 Orange Wa	Orange Vinyl !	vg+	150
61062	Denson, Lee	Who Tickled the Sphinx/teen-ag	Merri-205 wlp	Teen Monster theme	vg++	25
61061	Dermontte, Joe	The Frug / glory of love	Reams-101		m-	25
61063	Dion & Belmonts	A Teenager In Love/ Ive cried b	Laurie-3027 Stereo	scarce STEREO issue	m-	40
61065	Domino, Fats	Don't You Know/ helping hand	Imperial-5340 Purple	Red Scipt lbl. PURPLE WA	vg++	500
61064	Domino, Fats	Helping Hand/ don't you know	Imperial-5340 DJ	stk.ol,xol Promo	vg-	40
61066	Domino, Fats	Something's Wrong/ don't leave	Imperial- 5262 blue,s	blue,script lbl. RARE	vg-	250
61067	Domino, Fats	You Done Me Wrong/ little scho	Imperial-5272 blue,sc	blue label, script	vg-	20
61069	Donner, Ral	Because We're Young/ she's ev	Gone-5121		m-	8
61072	Dubs, the	Be Sure / song in my heart	Gone-5034	Black label, silver print	vg++	10
61071	Duprees, the	I'd Rather Be Here In Your Arm	Coed-574	in Coed sleeve	m-	8
61070	Duprees, thwe	You Belong To Me/take me as..	Coed-569	in Coed sleeve	m-	8
61073	Elegants, the	I've Seen Everything/ tiny cloud	ABC- Paramount-1021	white lbl. Promo in com.sl	m-	20
61074	Enchanters, the	The Decision / we make mistak	Sharp-105	Doo Wop	m-	12
61075	Ernie and petie	Cold Fire / one day	Ace-659	great Teen Duo	m-	20
61076	Ester, Sidney	Let Me Walk With You / after yo	Dangold-2001	swamp rocker, gtr.break	m-	20
61078	Fabulous Tones, the	Lover,Lover,Lover/ I'll never cry	Mark-56- 819	very slight warp,nap	vg+	75
61079	Fairchild, Johnny & nit	You'll Find Your Way/a fool	Ace-586		m-	20
61077	Fautheree, Jackie	First Man On Mars/ one life to li	Fautheree-no #	Rockabilly	m-	10
61081	Felts, Narvel	Honey Love/ genavee	Pink-702	Teen Rocker	m-	10
61080	Ferguson Four, the	All I Need Is Everything/ so clos	Titan-1710		m-	10
61082	Five Pastels, the	You're Just An Angel/ listen bab	Dome-249 wlp	lite scuff, Voc,grp/ r&b ro	m-	100
61083	Flamingo's, the	The Vow/ shilly dilly	Checker-846 webtop	very clean	vg+	25
61084	Four Tunes,the	Careless Love/ you're heartless	RCA-50-0008	Orange vinyl	vg++	100
61085	Fred, John	Good Lovin/ you know you mad	Montel-1007	Rocker scuff,nap	m-	25
61086	Gableairs, the	Tell Heaven/ singing going on i	Song Bird-1155	upbeat, Gospel Screamer	m-	20
61087	Gene & Eunice	Poco-Loco / go-on kokomo	Case-1001		m-	10
61088	Grayson, Milton	It Ain't Necessarily So/ you're a	Keen-2102	Popcorn, Mod sound	m-	100
61089	Gunner, Tony	Rough Road / you gotta go ho	Gregmark-8	Moody Teen/popcorn	m-	25
61092	Hawkins Dale	Poor Little Rhode Island/every li	Checker-944 wlp	Teen Rocker, hot.gtr.brk.	vg+	25
61091	Hawkins, Dale	Ain't That Lovin You Baby/ my	Checker-923 WLP	white lbl.promo, small.tol	vg++	20
61090	Hawkins, Dale	Susie-Q / don't treat me this wa	Checker-863 webtop	first press, light scuffs only	vg+	15
61093	Hill, Bunker	The Girl Can't Dance/ you cant	Mala-464	Wild Rockabilly rare origin	vg+	300
61094	Hobbs, Randy	You Better Run/ oh julie	Gator-1000	Rocker tiny.xol	vg+	75
61095	Holland, Tex	Why Don't You Change Your W	Ivory-103	Rockabilly	vg+	35
61096	Holler, Dick & rockets	Living By The Gun/ uh uh baby	Ace-540	Popcorn, mod sound	m-	100
61097	Hooker, John Lee	Deep Down In My Heart/lost m	Lauren-6102		m-	10
61098	Houston, David	The Teenage Frankie and Johnn	RCA-7001	Answer record	m-	10
61099	Howard, Camille	Excite Me Daddy/ I'm so confus	Federal-12125 gold to	Gold Top 1953	vg++	150
61101	Ingram, Benny	Jello Sal/ how can I keep you..	Bandera-1302	super Rockabilly..tape.ol	vg- pls+	200
61100	Invictors, the	This Thing Called Love/the wigg	TPE-640	Vocal Group tiny.tol	vg+	50
61102	Irma & the Larks	Don't Cry/ without you baby	Priority-322	vocal group / soul	vg++	100
61105	James, Elwood	Arkansas Jane/ stand up	Bonanza-3456 wlp xol	R&B, Mod	vg+	40
61103	James, Etta	Good Rockin Daddy/ crazy feeli	Modern-962 maroon	paper marks only, plays+	vg+ pl++	40
61107	Jan & Dean	Rosie Lane / we go together	Dore-555		m-	20
61106	Jan & Dean	There's A Girl/ my heart sings	Dore-531		m-	15
61108	Jean, Alice/mondellos	Come Back Home/100 years fro	Rhythm-1004 tol,wol	Bay Area vocal grp.	vg-	40
61109	Jewels, the	How / rickety rock	Imperial-5377	maroon label stk.ol	vg pls+	10
61110	Joe & Ann	Curiosity/ how I feel	Ace-651		m-	15
61111	Julian, Don /medowlar	It's Stompin Time pt1/pt.2	Interlude-101	R&B Rocker, hot gtr..dj.stk	m-	20
61113	Keystoner's, the	Sleep & Dream/ t.v.gal	Riff-202 xol	bell sound stamp very nic	vg++	300
61112	Keytones	I Don't Care/ la do da da	Chelsea-101 wlp	rocker	m-	15
61115	King, Earl	Don't You Know You're Wrong/	Ace-598		m-	20
61114	King, Earl	I'll Never Get Tired/ well'o well'	Ace-543	Swamp Blues	m-	25
61116	Kool Gents, the	I Just Cant Help Myself/ you kn	Vee Jay-207	exact repro maroon,scrip	m-	8
61117	Larson, Jack	Rhinceros/ the beauty	Fraternity-894	Popcorn sound yellow.lbl	m-	50
61119	Lee,Jimmie & artis	Lets talk It Over Baby/why cant	Modern-885 78rpm	7" 78 rpm, small hole.stk.	vg++	200
61120	Lenz, Henry &3 aces	Down the Road/ I've searched t	Lenz-2440	R&B Mover, blues on B.	vg+	50
61121	Lewis, Smiley	Aint Gonna Do It/ one night	Imperial-5380 maroon	paper scuffing	vg+	10
61122	Little Mac & boss soun	In the Midnight Hour/ you cant	Atlantic-2309	instrumental version	m-	20
61123	Little Willie John	I'm Shakin/ person to person	King-5823 wlp	white lbl.promo in king slv.	m-	200
61124	Lloyd, Jimmy	I Got a Rocket In My Pocket/yo	Roulette-4062 dj #ol	hot Rocker	vg	40
61126	Long, Bobby	Hold Me / ooh la la	Glow-Hill-504	vocal group	m-	15
61125	Love, Willie & 3 aces	V-8 Ford/ nelson street blues	Trumpet-175	label split lines defect	vg+	125

Artists (50s, Pre-Beatles)

ID	Artist	title	label	description	cond	M/bid
61118	Nell,Lady &nu kat orc	Loving Daddy/ don't forget	Nu-Kat-3624	R&B New Breed,Mod	vg++	200

Garage/Psyc Rock (60s-70s)

ID	Artist	title	label	description	cond	M/bid
60945	Banshees, the	They Prefer Blondes/ take a rid	Solo-1	Super Ca. Garage	m-	500
61011	Beach Boys	Slip On Through/ this whole wo	Brother-0929		m-	8
60949	Beaten Path, the	Doctor Stone/ never never	Jubilee-5556 wlp	white lbl. Promo..xol	m-	40
60947	Beatles(lennon)	KYA 1969 Peace Talk	KYA-1260 blue wax	70s collectors press	m-	25
60946	Beatles, the	Love Me Do/ps I love you	Capitol-6062 sm.wol	green swirl Starline,mild.l	vg++	75
60950	Blades Of Grass,the	Happy / that's what a boy likes	Jubilee-5582 dh	Soft Pop	m-	10
60951	Blades Of Grass.the	Charlie & Fred/ you wont find	Jubilee-5616 dh	Soft Pop	m-	10
60952	Blue Realm,the	A Face In the Crowd/ proud	Oasis-671	great NY Garage	vg-	20
60953	Boll Weevils, the	My Bonnie/ please please me	Hit-107	garage rocker, hot gtr.bre	vg+	15
60954	Carter, Dean	Jailhouse Rock /rebel woman	Milky Way-886	amazing 2-sider !	m-	200
60956	Chellows,the	Little Bit Of Soul/ I'll take it bac	Hit-298	crude version ! B-side,diff	vg-	8
60955	Chellows,the/ jalopy 5	Gloria/ Monday Monday	Hit-252	crude version "Them"	vg	8
60958	Chords, the/ chellows	Incense and Peppermints/holida	Hit-308	great Psych.version!	vg+	20
60957	Chords, the/joe king	Dandy/ sunshine superman	Hit-265	crude versions	vg	15
60959	Chords, the/leroy jone	Sunshine Of Your Love/you kee	Hit-337	crude version	g	8
60960	Clark, Dave 5	Please Stay/ forget	Epic-10325	in original epic slv.	m-	8
60961	Clouds, the	Visions/ migada bus	Independence-82 dj	Super Garage Psych.	m-	100
60962	Continentals, the	Take Me/ she wants you	AOK-1025	cool Texas Garage	m-	125
60964	Cordell, Phil	Red Lady/ pumping the water	Janus-114	Soft Psych.	vg+ plm-	20
60965	Cords, the/ herb eato	Listen People/ ballad of the.	Hit-242	sticker ol Rare #	vg-	8
60963	Country Joe & Fish	I Feel Like Im Fixin to die rag/ja	Vanguard-35112 wlp	white label promo, paper.s	m-	20
60966	Cream	Pressed Rat and Warthog/ anyo	Atco-6575	in Atco com.slv.	m-	8
60967	Damascans, the	Go 'Way Girl / diane	Pyramid-6372	great NC Garage	vg++	100
60968	Damon	Song Of the Gypsy/ oh what a g	Ankh-1 lite.wol	plays nice, scuffed disc.	vg pls+	200
60969	Descendants, the	Lela/ garden of eden	MTA-112 Dj	super nice !	m-	100
60970	Dino,Dezi, and Billy	Superman / I cant get her off m	Reprise-0444	in reprise com.slv.	m-	8
60971	Donnybrookes, the	You're Gonna Cry/ time will tell	Golden State-606	rare Ca. Garage	vg++	300
60972	Dovers, the	She's Not Just Anybody/ about	Miramar-124 stk.ol	plays ++	vg pls++	500
60974	Elastic Band, the	In A Family Tree/ I would still lo	Kapp-965 wlp	in Kapp com.slv.	vg++	10
60973	Elastic Band, the	Tunesmith/ same	Kapp-968 wlp	in Kapp com.slv.	m-	10
60975	Electric Prunes, the	Ain't It Hard/ little olive	Reprise-0473 wlp	Killer Garage !	vg	40
60976	Emily	Better Run Fast 2:50/ same 2:5	Radiant-10	Ca. Hard Psych.	vg+	100
60977	Epics, the	Humpty Dumpty / country boy	Love-670312	killer Ca.Garage	vg++	200
60979	Faine Jade	It Ain't True/ love on a candy	Providence-420 wlp	super Fuzz Garage	m-	100
60978	Fantastics,the/bobby s	People Are Strange/please love	Hit-309	crude Doors cover	m-	20
60982	Five Canadians, the	Writing On the Wall/ don't tell	Domar-1123 dj.stp.	Super Texas Garage	vg+	500
60980	Flowers, the/ kathy sh	The Rain,Park,and Other Things	Hit-310	labels reversed	m-	20
60981	Flying Burrito Bros.	The Train Song/ hot burrito #1	A&M-1067	rare Green lbl, stock	m-	50
60983	Fontana,Wayne & Min	EP- The Game Of Love	Fontana-17449 (uk)	with PC slt.rw cnt.intact	m-/m-	15
60984	Fowley (bunny&bear)	Americas Sweethearts/dropout	Living Legend-722 xol	Rarest Fowley, Zappa	vg-	300
60985	Front Page News	Thoughts/ you better behave	Dial-4052	wild Fuzz Garage	m-	40
60986	Goldberg-Miller Blues	The Mother Song/more soul,..	Epic-9865 WLP	Blue Vinyl Promo	vg++	20
60987	Golliwogs, the	Don't' Tell Me No Lies/little girl	Fantasy-590 Dj	rare, early release,xol	vg++	150
60988	Golliwogs, the	Fight Fire/ fragile child	Scorpio-405 WLP	white lbl.promo, xol	vg++	100
60990	Grateful Dead	Cream Puff War/ the golden roa	Warner Bros-7016	scuffy disc, plays nice	vg- pls+	50
60991	Grateful Dead	Stealin/ don't ease me in	Scorpio-201	small stain.ol Original !	vg++	1,200
60989	Group Love Corp	Love Corporation/ should I	Pride-8450	super Fuzz Garage	m-	100
61007	Guy, Art	Where You Gonna Go/ teenage	Valiant-762 wlp xol	super Fuzz Garage	m-	700
60992	Hardin, Ed	Sweet Pea/ love letters	Hit-261	scarce #	vg-	7
60993	Hot Coffee	Some Day You Will Die/ cheatin	Plamie-1	crude Ca.Garage/farfisa	m-	50
60994	In-Vaders, the	By The Sea/ that girl	Music Town-114	typical bubbles in wax,play	vg+	300
60995	Jacobson & Tansley	Dream With Me/ I knew you ba	Filmways-106 Dj	Pop Psych.	m-	20
60997	Jalopy Five/ chellows	All You Need Is Love/ a girl like	Hit-301	raw Beatles cover	vg-	8
60996	Jalopy Five/ chords	Dandelion/ the letter	Hit-307	crude R.Stones/boxtops cv	vg	8
60998	Jalopy Five/ chords	Revolution/ born to be wild	Hit-342	crude Beatles/steppenwolf	vg+	25
60999	Jesters of Newport,th	Stormy/ where have you been	Solo-700	Super Ca. garage !	m-	150
61000	Kingsmen, the	I Guess I Was Dreamin/ on love	Wand-1180 Dj	Super Garage, their rarest	m-	75
61001	Last Words, the	I Wish I Had Time/ one more ti	Atco-6542 dh	in Atco com.slv.	m-	8
61003	Little Joe	Walking So Alone /the puppet	Technique-100 wlp	super Ca. Garage,2-sider	vg pls+	50
61002	Lively,Tim & Profits	Simon Sez / special kind	Profit-0067	Frat.Garage	vg+ plm-	25
61004	Lollipop Fantasy,the	It's A Groovy World/waiting for	Era-3193	Pop Psych	m-	8
61005	Loose Enz, the	The Black Door/ easy rider	Virtue-2502	tiny.warp,nap Heavy Psyc	m-	100
61006	Love	Laughing Stock/your mind and	Elektra-45633 Dj	in Electra com.slv.	vg+	75

Surf & Instrumentals

ID	Artist	title	label	description	cond	M/bid
61026	Aesop & Fables	Grass/ you'll be my pride	Panorama 29	rocking instro, sm.stk.stain	vg+	40
61008	Alliance, the	Cupid's Holding/ pass the pipe	Wand-11220 Dj	cool 60's instrumental	vg+	25
61009	Beach Boys	Long Promised Road/ til I die	Reprise-1047	stain in wax,nap Rare.	vg++	75
61010	Beach Boys	Susie Cincinnati/ add some mus	Reprise-0894	in Reprise com.slv.	m-	10
61012	Cassedy, Mike & knoc	Emptiness/ now hes gone	KB-001	plays fine super moody, i	vg-	150
61013	Chncellors,the	5 Minus 3/ dear john	Fenton-2072	Super 60s Instro.	m-	200
61014	Cook, Vic Trio	Friday 13th / blues in motion	Adventure-1061	Rockin instr, hot gtr.break	vg+	100
61015	Dave and Customs	Ali Baba/ shortnin bread	DAC-500	Killer Surf Inst !	vg+ pl++	200
61016	Del Conte, Dave	The Lonely Surfer/ don't cry	Merri-6003	scuffy plays nice	vg+	25
61017	Deonda, Gil	Spanish Soul / wow	Soft 1028	R&B instro, hot guitar	vg++	25
61018	Drivers, Cliff. Combo	Drive On / drivers roll	Neptune-102	rocking instr, hot break	m-	40
61019	Elegants, the	Minor Chaos / lost souls	Bangar-613	Super Surf Instro. #stp.ol	m-	150
61027	Flamethrowers, the	The Knights Caper/ suzette	Clix-36 dj.stp.	super instro.rocker!	vg+ pl++	300
61028	Free Wheelers, the	Night Ride / temptation on 5th	Perfection-554	killer surf instro..lbl.wear	vg- pls+	75
61024	Gamblers, the	Moon Dog / lsd-25	World Pacific-815		vg	20
61020	Gilbert, Little Bobby	Hot Road/ you may leave me	Big Bell-002	Raw Rockin Instru.	vg+	125
61029	Guajardo, Bobby	China Rock / mis suenos	Falcon-826	Texas Rocking instro.	vg++	40
61030	Hi-Fives	Fujikami the Warrior/ mo-shun	Hitt-0003 (canada) stk	wild & crazy instro.	vg pls++	200
61021	Knight Trains, the	Beach Head/ surfin on the rocks	Hart Van-126 xol	Super Surf Instro	vg+	150
61022	Kordairs, the	Indian Twist/ hip hip	Suite 16- 103	rocking instro, lbl.wear	g	40
61023	Landcasters, the	Earthshaker/ satins holiday	Tital 1730	Killer Surf Inst w/rich.blac	vg++	400
61031	Lee, Vinny & Spunkey	Busting through/ spunkey	Lee - 27423	rocking instro.	vg-	40

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Listen to the Words: The Zuider Zee Story

BY BILL KOPP

In 1975, a Memphis-based band called **Zuider Zee** recorded an album for Columbia Records. The melodic, power pop-leaning collection of songs was released, and it didn't sell. Zuider Zee never made another album. But that wasn't the end of the story. In fact, it was really only the second chapter in the group's history. The first has gone largely unexamined, unreported, unknown... until now. In June, Light in the Attic released *Zeenith*, a previously-unheard collection of songs from Zuider Zee, recordings that are closer in sound and spirit to the band's original intention than the major-label album that withered on the vine back in '75.

First of all, Zuider Zee wasn't really a Memphis band. Hearing that Columbia album today (assuming you can find it; it's long out of print, used copies are scarce, and to date there's been no CD reissue) modern-day listeners might detect a faint stylistic similarity to Jigsaw or the Hudson Brothers. Lead singer (and songwriter and guitarist) Richard Orange's voice sounds a bit like Van Duren. But Zuider Zee was actually from Lafayette, Louisiana; the band relocated to Memphis only at the behest of its manager. And in their time in the Bluff City, the members of Zuider Zee never heard – much less had any interaction with – Big Star or the other bands now thought of as part of that scene.

QUITE A WHILE

The band's story reaches back to the Summer of Love, when its members were still in high school. "I used to record vacuums," says Richard Orange with a warm chuckle. "Blowing bubbles in the water and things like that. I wasn't even of legal age then." In addition to making experimental recordings, Orange was also writing original material, and he soon put a band together.

"We had a group called Thomas Edisun's Lightbulb Band," says drummer Gary Simon Bertrand. "Richard and myself were the founders of that group." The band released a single, "No One's Been Here for Weeks." Once Orange and Bertrand finished high school, manager Leland Russell offered the band a regular weekend spot at a club he owned.

Eventually, Russell started Alpha, a professional light and sound company, and moved to Memphis in hope of drumming up business there. By that point, the band Richard Orange led (still with Bertrand as drummer, plus bassist John Bonar and keyboardist Kim Foreman) was called Zuider Zee. As Russell began booking the band throughout the southeast, he decided it would make more sense to have the group use Memphis as its base of operations. His ultimate goal, Bertrand says, was for Zuider Zee to score a record deal and then "use Alpha as our main sound system and lighting company as we progressed with our success."

Zuider Zee's live set at the time featured a mix of Orange originals and like-minded covers. Bertrand recalls that some of the latter included tunes by Wings and Badfinger. A rough bootleg cassette recording of the band playing at a club called Jail West also features Orange's original songs "After the Shine's Gone," "Might Be I'm Losing My Mind" and "Night Light." Curiously, none of those songs would be recorded for the band's sole release on Columbia.

Those three songs – along with at least nine others – were in fact professionally recorded by Zuider Zee some months before the group signed with CBS/Columbia. Working at TMI Studio in Memphis with engineer Jerry Williams, Zuider Zee dropped into the studio whenever schedules allowed, putting down an album's worth of material between 1972 and January 1974. Orange and Russell co-produced the sessions.

Recorded not as an album but instead for demonstration purposes, the *Zeenith* tapes nonetheless sound finished. They present Zuider Zee in a less slick style than found on the later Columbia LP. The band rehearsed relentlessly before entering the studio to cut the demo tracks, and that unity of purpose shines through on the recordings; it's as honest a document of the group's live sound as could be hoped for. "That's the simplicity you hear on *Zeenith*," Bertrand says with pride.

"Richard was such a prolific writer," Bertrand says, "that we had all these new songs. So instead of going back to finish (the *Zeenith* tapes), the group went on to playing the newer songs. And those were what was recorded with CBS." The version of "Haunter of the Darkness" that appears on the major-label LP is a remix of a recording from those earlier sessions, made at a time when Bertrand was still in the group.

Just before getting the CBS deal, Zuider Zee had again been working out of Lafayette; Russell had instructed them to stay put rather than return to Memphis. "I was just adamant about not doing that," Betrand recalls. "And that's when I just blurted the words out: 'I quit.'" Before he could reconsider, the band had replaced him. He went on to play drums with G.G. Shinn and the T.S.C. Trucking Company. Bertrand would later sit in with Zuider Zee on a temporary basis, but never again as a full member.

AFTER THE SHINE'S GONE

Looking back some 40-plus years, Orange isn't sure what plans – if any – CBS/Columbia had for his group. "I remember thinking, 'Well, we're with the largest record company in the business, so that's got to mean something,'" he says. He does recall playing a gig at Alex Cooley's Electric Ballroom in Atlanta, opening for Canterbury, England progressive group Caravan. After the show, he met label executive Terry Powell. Powell presented him with

a pre-release copy of *Wish You Were Here*, by one of the label's biggest acts: Pink Floyd. "Now I realize what it meant: 'Welcome to the Machine.' The irony was lost on me at first, but it wasn't lost on me later on."

Orange and Bertrand's protestations aside, the *Zuider Zee* album on Columbia is a strong set of songs. And while the production sheen gives Orange's songs a softer vibe than they might have otherwise had – think of *Wings at the Speed of Sound* or Pilot's 1974 LP *From the Album of the Same Name* – the album isn't completely done in by that approach. "The album got over-compressed; that's why you have to turn it up louder," Orange says. "I'll leave the name alone whose fault it was."

Orange and his band ended up disappointed with their experience with Columbia. "We expected so much and then we got so little," he says, noting that after sending the band back to the studio to remix "Listen to the Words" for a single release, the label decided against releasing that – or any other single – from the *Zuider Zee* LP.

And the fallout from that decision reverberated in some troubling directions. "Certain criteria had to be met as far as getting airplay," Orange says. "If you had a new release, you had to have a single, too." He recalls the band doing radio interviews, only to be told afterward, "We won't be playing this interview until we get the single." Moreover, when the band visited record shops for in-store appearances, they found themselves in a situation right out of *This is Spinal Tap*. "We'd be assigned to go to the store to sign records," he says, still incredulous at the memory, "and they wouldn't have any!"

Orange reveals that despite the unhappy experience with the ill-fated *Zuider Zee* LP, plans soon got underway for a second album. He recalls the label execs asking him to compile a list of producers with whom he'd like to work; he suggested Queen producer Roy Thomas Baker and American pop wunderkind Todd Rundgren, and waited for a response from CBS.

The next news Orange received was that the label wanted to meet with the band again. So once again he sat down with Terry Powell, who told him, "We're not going to do another album."

"And then the strangest thing happened," Orange recalls. Powell took him aside and asked if they could meet again the following morning – without the rest of the band. At that breakfast meeting, Orange says Powell told him, "The label really wants to go forward with you, but... not so much with the rest of the band." Feeling a loyalty to his band mates, Orange turned down the offer.

Orange delivers a post-script to the tale: "Six months down the line, the band left me," he says, "which is funny now. But not so funny then."

ROYAL COMMAND PERFORMANCE

Another story – humorous then and now – concerns a gig that late-period Zuider Zee played not long before the group fell apart. In contrast to its opening slot for Caravan, on this night in January 1978, the band was scheduled to open for a band from England called the Sex Pistols.

"We were walking around before the soundcheck," Orange recalls. "There was this guy with no shirt or shoes on; he had some cuts on him. And he had this low hanging pair of trousers that weren't so tight on him because he didn't have any body weight at all." Making matters worse, this fellow was picking at a huge scab on his arm. Orange thought the guy was "a street urchin. I saw him and I thought, 'Oh, God. That poor bastard. He's in terrible shape.'" He recalls thinking, "I hope they don't call the cops on this guy, because they'll beat him to the death. They'll never find his body!"

When Zuider Zee finished the opening set, they cleared their gear off stage. "When it came time for the Sex Pistols to go on, I realized that the 'street urchin' was Sid Vicious!" As far as the Pistols' performance, Orange – now an enthusiastic fan of punk acts including Fear, Black Flag, Dead Kennedys and The Clash – describes it as "anticlimactic. The sound was terrible."

BETTER THAN ALL THE OTHERS

For many years thereafter – until Gary Simon Bertrand found the tapes that would become *Zeenith*, the story of Zuider Zee was forgotten by most. And the path from discovery of those recordings to their 2018 release was a lengthy one. Bertrand had reconnected with the band's former manager Russell, who revealed that he had tapes packed away in various storage facilities across the southeastern U.S. After some hunting, Bertrand found himself in possession of a number of two-track master reels. In 2013 he shared his discovery with archivist/journalist/musician Alec Palao, who would produce the 2018 release and write its enlightening liner note essay.

Because the unearthed *Zeenith* masters are two-track, there wasn't any way to do any sort of revisionist remixing to make the tapes sound "current." Arguably, that's to the band's advantage: the songs on *Zeenith* have a timeless quality just as they are. "As far as the writing and how the songs are constructed," says Bertrand, "I don't see that we would have done anything different, had we had the (multi-track) masters."

THE BREAKS

Alec Palao remarks upon Zuider Zee's place in pop history. "One should be careful not to compare them too much to Big Star," he says, "because they were definitely coming from a different kind of place." But he does recall his thoughts when he first heard Bertrand's cassette dub: "Wow. This really pushes all my buttons. The Beatlesque thing. Sort of glam stuff. I love the idea of a band doing that kind of stuff in 1975 when everything is Marshall Tucker Band boogie." While he finds the Zuider Zee back story fascinating, he's unequivocal on one point. "The music is the thing that counts," he says.

Today Bertrand still lives in Louisiana. While he's not currently in a band, he still plays his drums at home. And he's remained good friends with Orange. "I feel like we're still neighbors," he says. "Even though it's long distance, Richard will often play me his new songs over the telephone. And it's just as exciting to hear his new material today as it was 50 years ago when we first got together."

After Zuider Zee, Richard Orange moved back and forth between the U.S. and Great Britain, and went on to form a band called Zee (not the duo of the same name featuring Pink Floyd's Richard Wright). He was eventually signed to a publishing deal by Beatles' publisher Dick James. Later, Orange spent time working as a house songwriter for a division of Motown. His "Hole in My Heart (All the Way to China)" was a worldwide hit in 1988 for Cyndi Lauper. Today he lives in Oklahoma. Bringing things back to his Memphis connection, Orange's most recent solo album, 2005's *Big Orange Sun* was recorded at Sun Studio.

Richard Orange remains justly quite proud of his 1970s work with Zuider Zee, yet he's more than a little surprised at the current interest in his music from those days. "I've had to (think) back more than 40 years, for which I'm very grateful," he says. "Better late than never, they say." ●

A COSMO EFFORT

CCR'S DOUG CLIFFORD REVISITS HIS SOLO ***COSMO*** ALBUM

BY CHRIS M. JUNIOR

A DEBUT SOLO ALBUM is a great opportunity for a musician to carve out an identity and branch out from the sounds associated with his or her core band.

Not long after John Fogerty, Stu Cook and Doug Clifford disbanded Creedence Clearwater Revival in 1972, drummer Clifford made his mark with *Doug "Cosmo" Clifford*, his first — and to date, only — solo effort. And along the way, he had a chance to work with some San Francisco Bay Area musicians at the beginning of their commercial prime.

"I wanted to have a big horn section for at least six of the 11 songs that we did," Clifford recalls, "and I got the Tower of Power horn section. We cut all the tracks live, so when we did a track with the horns, we were a 10-piece band."

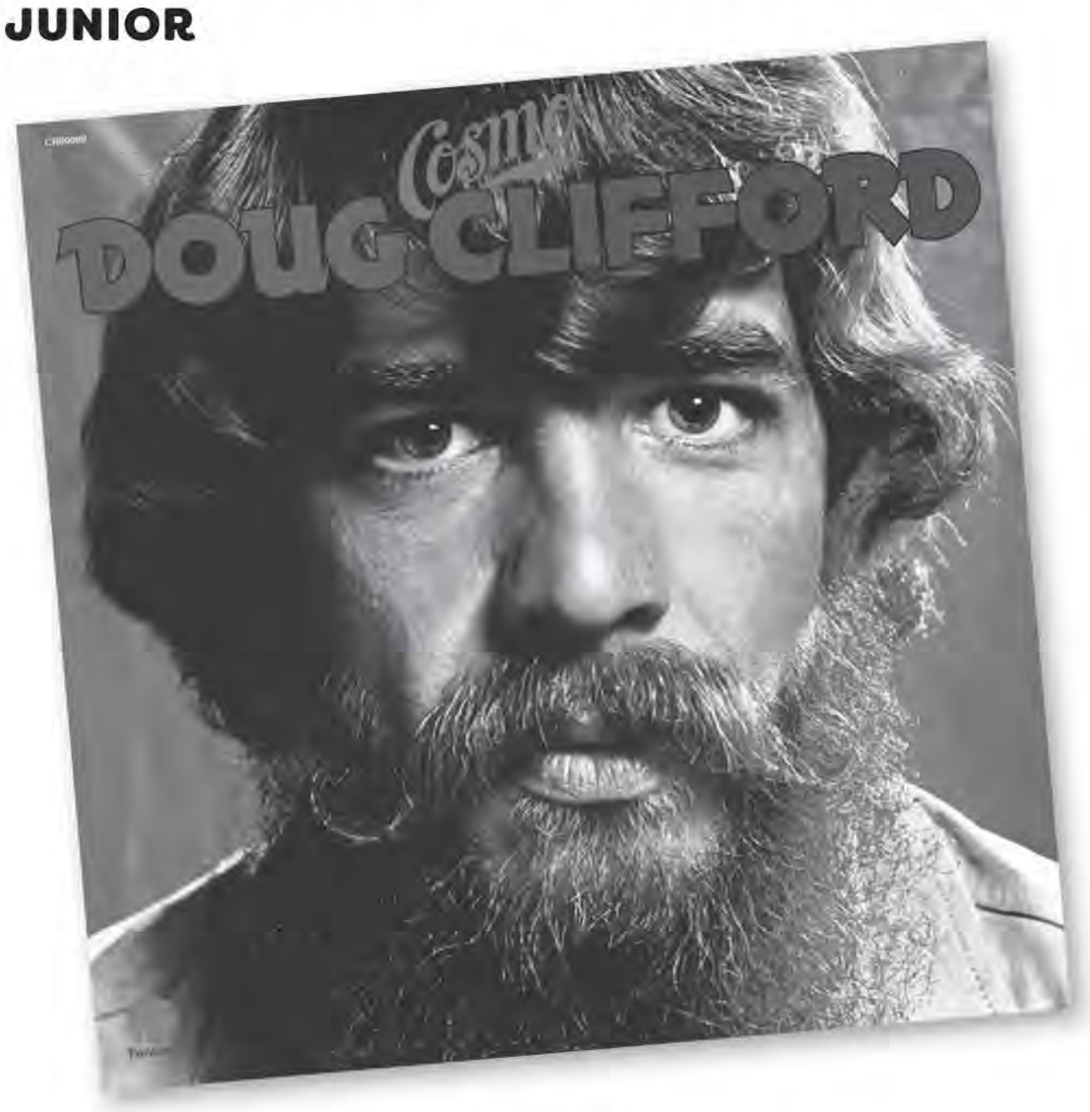
In addition to Emilio Castillo, Stephen "Doc" Kupka and TOP's other horn players, that 10-piece band also featured future Doobie Brothers guitarist John McFee as well as a studio ace best known for his association with Stax Records. *[Ed. Note: Tower of Power's Emilio Castillo was a recently a guest on our Goldmine Magazine Podcast. For more information on how to listen to that and other podcast episodes, turn to pg. 3.]*

Adds Clifford, "Donald 'Duck' Dunn was a dear friend and one of the best players in the world, so I got Duck on the bass. I had a great bunch of players, and I knew everybody. (I told them), 'Anybody who comes up with an idea, don't be afraid to run it by me.' Everybody liked that, so they became invested in the project."

Clifford likens Cosmo to the eclectic nature of Creedence Clearwater Revival's studio albums.

"There's a couple of country tunes on there, a couple of R&B tunes," he explains. "Then there's 'Latin Music,' which is Latin rock, I suppose. And then the three cover songs by people I liked."

Co-produced by CCR engineer Russ Gary, *Cosmo* (Clifford's nickname from his days in college) was reissued on vinyl and as audio downloads in June via Concord Music Group's Craft Recordings. Prior to starting a run of summer concerts with Creedence Clearwater Revisited (co-anchored by bassist Cook), Clifford talked about the album's origins, guests and more, plus whether any new recordings are in the future for Revisited.



GOLDMINE: *Your* Doug "Cosmo" Clifford *album arrived the same year as* Mardi Gras, *the final Creedence Clearwater Revival studio album. When and how did the idea for your first solo effort unfold?*

DOUG CLIFFORD: We had Cosmo's Factory, our headquarters and business in a factory in the industrial area (of Berkeley, California). Stu Cook, Russ Gary and I had a plan to take over the lease of the factory and have a remote vehicle built with a 16-track machine inside to go and do live recordings. There was no such vehicle in Northern California.

So our plan was to use that to get capital to run the business of recording other bands that we had interest in. We had to see if the area we rehearsed in would be a decent place to record, so we backed the truck into the factory, ran a snake from the vehicle into the recording area and hooked our microphones up to record. I was the guinea pig for that. (laughs) Also, once Creedence disbanded, there was going to be an individual contract (with Fantasy Records), the same as the one for the band — in other words, each guy would have to come up with two masters per year times seven. So I could kind of kill two birds with one stone and have Fantasy pay for it.

GM: *Were any of the original songs on* Cosmo *in consideration for* Mardi Gras, *or were they written specifically for the solo album?*
DC: They were written specifically for the solo album.

GM: *What was it like being in charge and having the final say in how the music turned out?*
DC: It was good because everybody was enjoying themselves. I made sure I wasn't in there with a heavy hand. I wanted to get the best record I could with what I had brought to the table. It was pretty easy, really. I also had Russ Gary helping me as a co-producer. It was a fun thing with no stress involved. We were doing it for fun, and I think it shows up in the tracks.

GM: *Stu Cook plays guitar, not his customary bass, on* Cosmo. *Was that at your request or his?*
DC: He wanted to be a part of it, and he was on a motorcycle vacation (when we began the album), so the only thing left (when he returned) was the guitars — take it or leave it, buddy. (laughs)

GM: *The horns are lively and distinct throughout the album, especially on "Latin Music," the leadoff track. Did you give the Tower of Power guys any real direction or strong feedback, or did you let them fill in the gaps as they saw fit?*
DC: It was a combination of the two. On some songs, I had some ideas, and for others, I said, "You guys fill in the spots, and as long as it works in with the vocal, that's fine with me." They helped out a lot that way. I didn't have to spend a lot of time working out parts with them.

GM: *"Latin Music" aside, the average song length was two minutes and change. Was that a conscious effort or a reaction in any way to what it seemed like everyone else was doing, which was stretching out their material?*
DC: That was a conscious effort. With Creedence, if you look at what we did — most of our songs were in the two-minute, three-minute range. And I wanted to keep that the same.

GM: Cosmo *remains your only solo album. How come you never released a follow-up?*
DC: Well, once Creedence broke up, I realized (Fantasy) didn't want me — they wanted John (Fogerty).

GM: *As you remastered the* Cosmo *rerelease, what thoughts ran through your mind?*
DC: I remembered how much fun it was and how we all got along. There were no egos going on; it was a very smooth process. It was exciting for me to play live with a horn section, especially one as good as the Tower. Growing up, when I was buying rock 'n' roll records, most of it was (artists who featured horns): Little Richard, Fats Domino and James Brown. So it was a joy to be able to play with a horn section.

GM: *Speaking of recording, Creedence Clearwater Revisited's catalog consists of the* Recollection *live album released in 1998 and a cover of Chuck Berry's "Run Rudolph Run" that was part of* Hope for the Holidays, *the 2009 benefit album for the Juvenile Diabetes Research Foundation. Might there be more efforts like those in the future?*
DC: I don't know. It's something that we really haven't discussed — maybe another Christmas song or two. I don't see any albums being done. We covered the Creedence Clearwater Revival hits with *Recollection*.

It was fun doing "Run Rudolph Run." That was recorded live to two-track; it wasn't multitracked. Tom Gordon, who put the record together, told us about the project. We said, "We're in, but we're out on the road. When do you need (our contribution)?" He said, "I need it in three days." Oh, crap. (laughs) So we got a copy of the (original) record and ran it down at soundcheck. We had to learn it first and get the feel of it. We were thinking about going to a studio but decided to do it the old-fashioned way (at soundcheck), live to two-track, and got it on the second (try).

GM: *So recording a choice cover for another compilation album like that — you wouldn't rule that out?*
DC: I wouldn't rule that out at all. Who knows? Not to say that it's something we would end up doing, but I wouldn't shut an idea down before we have a chance to get into it.

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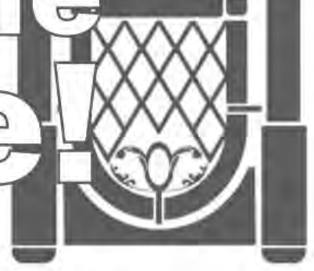

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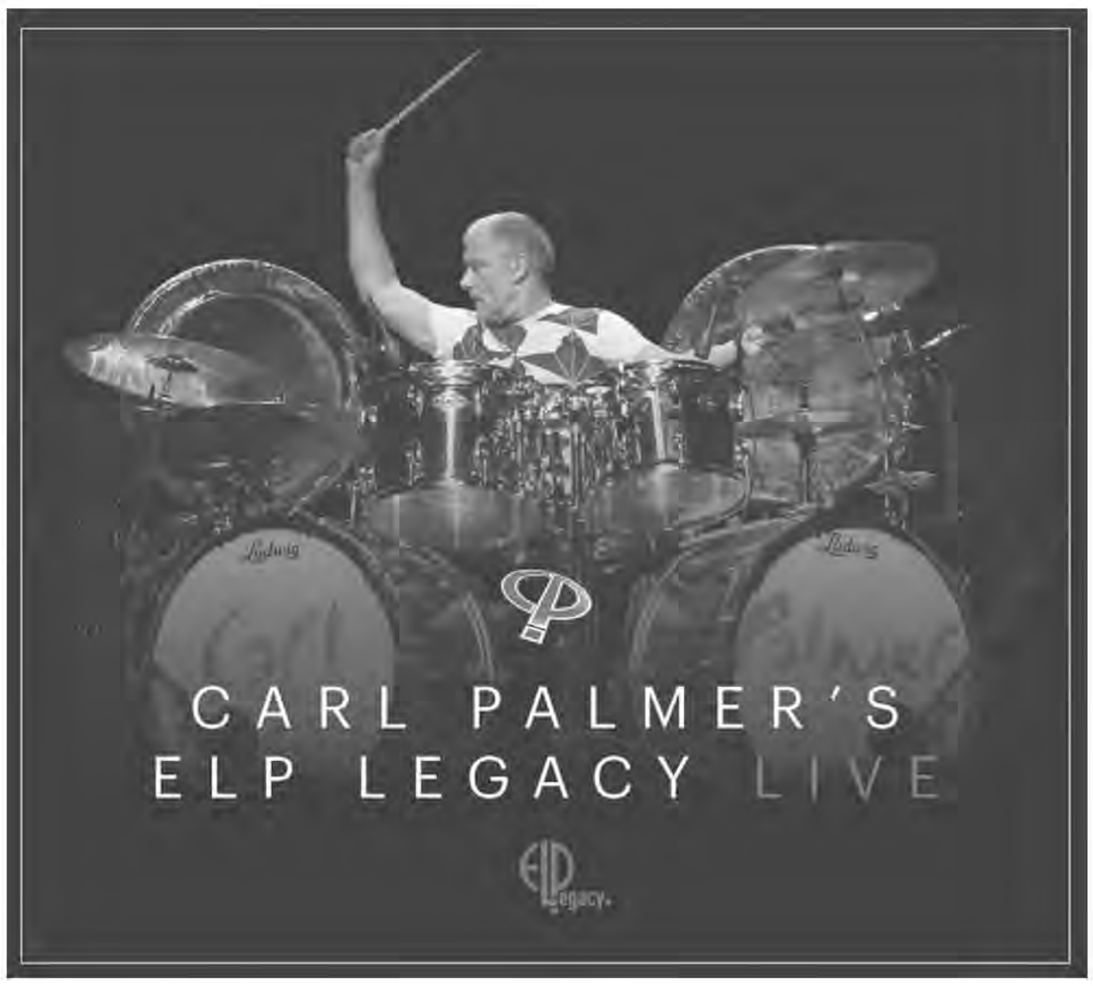

CARL PALMER'S ELP LEGACY
LIVE
BMG (CD/DVD)
★★★★

E and L may be gone, but the P part of the equation is with us still, not only shepherding the legacy through the archive, but taking it on the road as well. And, in the process, gifting us, at last, with the live successor that *Pictures At An Exhibition* and *Welcome Back My Friends...* have been begging for these past 40 years.

We all know it's not the real ELP, but ELP themselves fell into that trap. Arguably, *Brain Salad Surgery* (1973) was the last time they got together in the studio to actually pursue the ambitions and chase the audacity that characterized their first years together.

Thereafter, though there were highlights, there was also unforgiving in-fighting, contractual obligations, solo predilections and (dare one suggest it) plain old boredom to get in the way and, though both Emerson and Lake often revived the music, Palmer alone revives the band; its daring, its flash, its mind-churning madness.

Two concerts, New York in 2014 (CD) and the Emerson tribute concert two years later (DVD) are both as deliciously unhinged as ELP in their pomp; as Behemothic and brutal as well. ELP Legacy take no prisoners – any previous rendering of "21st Century Schizoid Man" sounds anaemic by comparison; any past version of "Mars..." feels like moondust glimpsed through the wrong end of the telescope.

So they're already punching far above their weight, but *Live* is more than that. ELP took a two year break after the Welcome Back tour, to recover from four years of excess. This is what they'd have sounded like if they hadn't.

True, Legacy's line-up of guitar, bass and drums is not a like-for-like substitute for ELP, but maybe that's what makes it so scintillating. The best of ELP was built on the unexpected, and Legacy's adaptation of "America," refried around the six screaming strings of Paul Bielatowicz, is a lurid shock from the outset.

A full-length "Tarkus," an uncommon "Common Man," a barbaric "Barbarian"... in a world awash with reunions, reformations and one-original-member rehashes of past glories, it's easy to dismiss most modern comebacks as trite. Easy and, usually, accurate. But this is not a comeback, and it's not really the legacy, either. It's the consequence and, as such, it's closer to what ELP should have become than ELP ever came. *–Dave Thompson*

JEFF BECK
STILL ON THE RUN: THE JEFF BECK STORY
Eagle Vision (DVD, Blu-ray)
★★★★

My older brother Brian turned me on to Jeff Beck before I was even a teen. A guitar player in his own right, Brian focused my attention toward the creative output that arrived between Beck's exit from The Yardbirds to the release of his live record with Jan Hammer. The listening that ensued was always intense (and frankly was

never anything that drew the attention of girls), but in Jeff Beck I found a virtuoso whose playing belied the guitar gymnastics of the '70s and '80s. This happened largely through the manner in which it was informed. Over the years I had had my suspicions about what influenced Jeff Beck's unique approach to the electric guitar, but that's all they were – suspicions. Rock media was focusing on those players, some his close peers, who were enjoying commercial success instead of just critical acclaim, making it difficult to know what was really behind someone I so admired. Matthew Longfellow's documentary *Still On The Run: The Jeff Beck Story* has been an exciting, sensory experience that fills in many of those blanks with color, imagination and concision.

What sets this documentary apart is its focus on Beck's artistry. His childhood years are covered quickly as the story line moves swiftly toward his career. Never does the film get bogged down in personal detail or drama. Instead, the focus is on the professional choices he made and how they impacted the trajectory of his career. This is a film for fans who adore Jeff Beck either for his music or his master mechanic approach to automobiles. It is a welcome perspective that provides detail on those items that long-time listeners may have always searched for. The film demonstrates the frustration Beck has found with the boundaries of creativity and how they impact his ability to deliver a hit.

The great takeaway from the film is that there were a few times in his career when Beck was on the verge of something big. As Eric Clapton's replacement, he took The Yardbirds to new commercial heights. Then, with Rod Stewart providing vocals, he had his best shot at real stardom – one you could argue that might properly sit within his own set of exacting standards. With Sir George Martin, he had within his grasp the capacity to transform fusion forever. But it was his impatience, quick-tempered decision making, and the sense

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of contentment he found in pursuits beyond music that kept him (as the film suggests) forever "on the run."

Contributions from people like Eric Clapton, Slash, Joe Perry, Jimmy Page and Jan Hammer suggest that Jeff Beck is a very accessible person, comfortable with the path he has chosen. He appears content with the praise that those who matter most to him are happy to bestow. And they do so in almost awe-like ways. Jeff seems almost God-like to each of them.

Bonus tracks from Montreux 2007 allow for a moment where Jeff Beck's guitar talents can be witnessed in their entirety. These live performances are an expression of his love for guitar and support the exacting standards he has always required of himself, his music and his bandmates. They are also just a full-on thrill ride.

My only complaint about this documentary is that the wealth of contributions from guitar royalty doesn't include any jazz notables or rock fusion disciples like Eric Johnson. There are so many who have taken the spirit of *Blow By Blow* and expanded upon its artistry in meaningful ways. Jeff Beck's circle of influence is wider than his circle of famous friends. There the real impact of his musical contributions truly lies. The stories his mates can share go down quick like candy. But the impact of Jeff Beck's cannon will last several lifetimes. —*Ray Chelstowski*

JOHNNY MARR
CALL THE COMET
New Voodoo Records (CD, LP)
★★★★

More than three decades removed from The Smiths and after many years as a guitar for hire, Johnny Marr has spent the last five years forging a very impressive solo career. This, the third album under his own name, follows 2013's *The Messenger* and 2014's *Playland*. Marr has stated that he has felt freed of baggage from the past since releasing his 2016 autobiography, *Set The Boy Free*. This album is the beneficiary of that newfound freedom, an outstanding piece of work full of stellar tracks that can stand with the finest work of Marr's long and varied career.

The album gets off to a powerful, in-your-face start with "Rise," a song that Marr began writing in New York City two days after Donald Trump was elected President of the United States. An anti-right-wing anthem, it opens with the lines "Now here they come / It's the dawn of the dogs / They hound, they howl / Never let up."

The album's lead single, "The Tracers," features great musicianship from Marr and his stellar backing band. "Hey Angel" is a rocker with distorted vocals that is powered by Marr's fantastic guitar work. "Hi Hello," the second single released from the album, is probably the Marr solo track that sounds most like The Smiths. It has the feel of a song from 1986 but sounds modern at the same time.

"New Dominions" has a synth-driven Kraftwerk vibe with distorted guitar tearing through the repetitive synth loop. It's very effective, like intense background music for a riveting scene in a film. The atmospheric "Walk Into The Sea" also has the feel of music from a film. It could be that Marr's soundtrack work has influenced the writing of these tracks.

The music of "Actor Attractor" sounds like it could've been on Gary Numan's 1979 album *The Pleasure Principle*. It's intense and fantastic. The atmospheric "Spiral Cities" was inspired by *The Crystal Chain Letters*, which Marr called "a book by different architects in the early 20th century, writing and conceptualizing the utopian city of the future."

The catchy rocker "Bug" is another song that comments on current events, with lyrics such as "Everybody feels the aching / Population is sick and shaking / Can't think straight / Minds breaking / And the world is burning up." The power-pop music and the sing-along chorus stands in contrast to the serious lyrics.

"A Different Gun," the closing track, is a song inspired by the horrific 2016 Bastille Day attack in Nice, France. It ends with a message of positivity and defiance. Marr sings "Stay and come out tonight" as a way of telling listeners to live their lives as they want to and not to give into fear. —*John Curley*

WINGS
WINGS GREATEST
Capitol/UMe (Reissue)
★★★★★

PERCY "THRILLS" THRILLINGTON
THRILLINGTON
Capitol/UMe (Reissue)
★★★

PAUL MCCARTNEY
CHAOS AND CREATION IN THE BACKYARD
Capitol/UMe (Reissue)
★★★★

NEW
Capitol/UMe (Reissue)
★★★

On the heels of Paul McCartney's eight catalog reissues in 2017 – which were released on the heels of his 2016 reunion with Capitol Records – come four more gems from Macca's extensive back catalog. *Wings Greatest* (a near-perfect 1978 compilation of McCartney's across-the-board-wonderful '70s hits), 2005's underrated *Chaos and Creation in the Backyard*, 2013's *New* and the oddball 1977 effort *Thrillington* (released under the pseudonym Percy "Thrills" Thrillington) comprise the haul this time around. As with the last batch of reissues, no bonus tracks are included, and all the albums are available as CD digipaks and on 180gram black vinyl, as well as on limited edition, 180gram color vinyl. (All vinyl includes an MP3 download card.) The rundown on the colors: *Thrillington* comes on marbled vinyl (which is a rather unattractive mixture of maroon and black); *New* is pink (it looks to be more of a light purple, depending on the lighting); *Chaos and Creation*, gold; and *Wings Greatest* is pressed on an attractive shade of blue vinyl that perfectly matches the album cover. All the releases have been remastered at Abbey Road Studios and excepting *Thrillington*, each LP contains inserts, including a 20" x 30" poster tucked inside *Wings Greatest*.

Most of the music on these four records is relatively easy to hunt down on CD for those who don't already own it, so the real draw here is for the vinyl hounds: *Thrillington* has been unavailable on vinyl since its original 1977 release, and although *Wings Greatest* has been reissued a few times on CD over the years, it's also been unavailable on vinyl in the U.S. since its original release in 1978. *Wings Greatest* was McCartney's first greatest hits compilation and featured a slew of Top 10 smashes, as well as four songs that hadn't yet made it to any album: "Another Day," "Junior's Farm," "Hi, Hi, Hi" and "Mull of Kintyre." As a bonus, all the songs on the album are the long/LP versions, meaning the listener is treated to the uncut "Junior's Farm," "With a Little Luck," and "Silly Love Songs." A few of the songs predate the formation of Wings, a No. 1 single is absent ("Listen to What the Man Said"), and what is arguably one of McCartney's best-loved tunes ("Maybe I'm Amazed") is missing. No matter: *Wings Greatest* is still stuffed with exquisitely crafted pop-rock from one of the form's true masters. The remaster brings a newfound clarity to much of the collection: the strings on "Uncle Albert/Admiral Halsey," the percussion on "Another Day," the drums and Henry McCullough's beautifully fluid guitar solo on "My Love" – these are just some of the moments that "pop" for the listener. And the bass – of course – sounds marvelous throughout.

Chaos and Creation in

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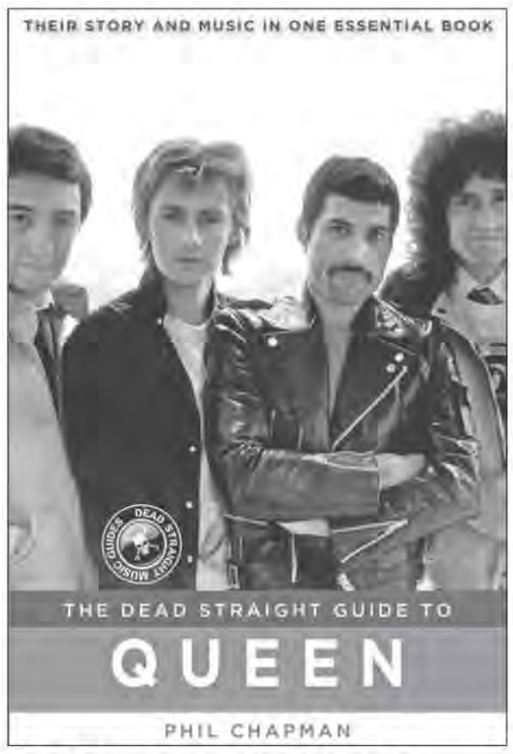
the Backyard is a McCartney release that looked back (the cover photo of a young Paul in his backyard in 1962 was snapped by his brother Mike) while still sounding current. It's a rather low-key collection that is highlighted by the fanciful "English Tea" ("very twee, very me"), the falsetto-laden "Too Much Rain," and the pretty "Follow Me." Much of the record is piano-based, and the remastered LP has a very live-sounding presence, particularly McCartney's vocals. Seeing as *New* is only five years old, the sound of the 2018 version doesn't differ much from the original.

The wild card of the bunch, of course, is *Thrillington*. Recorded in 1971 but shelved by McCartney as he concentrated on getting Wings off the ground, the album didn't surface until six years later. (Original versions still command a hefty price.) It's a mostly-instrumental reinterpretation of Paul and Linda's classic *Ram* LP, with noted arranger Richard Hewson (who had previously worked with The Beatles on "Across the Universe," "I Me Mine," and "The Long and Winding Road") conducting the orchestra. It's a curio to be sure, but an entertaining one, as many of the tunes on *Ram* – "Dear Boy," "The Back Seat of My Car," and "Long Haired Lady" among them – lend themselves to the easy listening/big band-styled orchestral arrangements. The *Sgt. Pepper*-esque intro before the music begins on side one is a cute wink, as is the Jamaican-flavored rendition of "Eat at Home," which recalls "Ob-La-Di, Ob-La-Da." While *Thrillington* had been re-released on compact disc in 1995 and 2004 and as part of the deluxe edition of *Ram* in 2012, the new vinyl editions are the first time it's been on wax in more than 40 years.

While many Paul McCartney fans continue to grouse about why relatively recent releases such as *Chaos and Creation* and *New* are being reissued in lieu of deluxe editions of the *Red Rose Speedway, London Town*, or *Back to the Egg* albums (to name a few), others may simply prefer to enjoy the *Wings Greatest* and *Thrilington* reissues, particularly the vinyl versions. *–John M. Borack*



PHIL CHAPMAN
THE DEAD STRAIGHT GUIDE TO QUEEN
Red Planet (Paperback)
★★★

This book would serve as a suitable introduction to Queen for newcomers to the band's music that want to learn more about their history. Author Phil Chapman provides the reader with an in-depth look at the band, the individual members, and why they made the impact that they did in the first part of the book. The second half of the book takes a deep dive into the music. It includes lists of things such as the numerous video music releases by Queen and the homemade gear by band members that was used in both in the studio and on stage, such as Brian May's "Red Special" guitar and John Deacon's "Deacy amp."

The book includes quite a few interesting tidbits. These include: a rumor that Peter Gabriel asked Roger Taylor to join Genesis after the bands shared a bill at London's Marquee Club in January 1971 and Taylor's declining of the invitation paved the way for Phil Collins to join Genesis; Groucho Marx contacted Queen in 1976 to give them kudos for naming two of their albums – *A Night at the Opera* and *A Day at the Races* – after Marx Brothers films; Freddie Mercury threw Sid Vicious out of the control room during the recording of *News of the World*; Queen pulled out of a scheduled appearance on Bill Grundy's U.K. TV talk show in December 1976, and their then-labelmates the Sex Pistols took their place and proceeded to make a very controversial and memorable appearance on the show.

One big flaw of the book is that there are no new interviews with the surviving Queen members. All of the quotes from the band are from other sources. That said, the book is a worthwhile read. *–John Curley*

KLAUS SCHULZ
SILHOUETTE
SPV/Oblivion (CD)
★★★★

The word is, this is Klaus Schulz's final album... he has certainly, if his liners are to be believed, given up on live performances and, with him having just celebrated his 70th birthday, maybe you wish a lot of other artists would share his forbearance.

In the meantime, he marks the end of his concert career with what he describes as "a private concert... [one] I played for myself in a time of silence, reflection and reduction... of recovery and regathering strength." And those are the moods that it conveys, across four pieces that might be Schulz's most satisfying work since *X*, 40 years ago.

Which is not to say the intervening years have not produced their share of brilliance. Just that, in the same way as *X* packed a coherent theme throughout its wordless shifts and textures, so *Silhouettes* feels as though Schulz is reclaiming old pastures at the same as he looks ahead.

The fact that it's his first new album in five years might have something to do with that. But really, what we're hearing is him stripping his vision back to the elements that he considers the most crucial, and stripping out those that now seem unnecessary. Technology made some staggering advances through the 1980s and 1990s, but it also allowed for some horrifying missteps – by Schulz, and everyone else as well.

–Dave Thompson

BOX SET ESSENTIALS

BRUCE SPRINGSTEEN
ALBUM COLLECTION, VOLUME 2, 1987-1996
Sony Legacy (10-LP)

The anticipated second volume of the *Bruce Springsteen Album Collection* has hits stores, collecting Bruce's proper LPs and EPs from a hotly contested period between 1987-1996, which remains a source of debate amongst his legion of fans to this very day. But regardless of where you might stand in reference to the recordings that emerged from this period – *Tunnel of Love, Human Touch, Lucky Town* and *The Ghost of Tom Joad*, plus the *Chimes of Freedom* and *Blood Brothers* extended players along with *In Concert/MTV Plugged* – there's no denying some of the best songs from his 45-year-career emerged from this era. And, through the long lens of time, all of these titles have gained more traction for the classics they are. *Tunnel*, especially; an album on par with *Blood on the Tracks* and *Here, My Dear* in the pantheon of pop music crafted in the aftermath of a divorce.

The Bruce Springsteen Album Collection, Volume 2, 1987-1996 is only being released on vinyl in the United States, with a CD version being made as only a Japanese import despite domestic demand for a more compact alternative to the set. One may surmise it will boil down to how a fan views this quirky period in the Bruce canon compared to his work with the E Street Band in the '70s/'80s and 2000s/2010s, and their willingness to plunk down $208.19 the box set is retailing for on Amazon. For those who've come to consider such underrated albums as the better-than-you-remember *Human Touch* and *The Ghost of Tom Joad* – the stark, spiritual sequel to *Nebraska* – to be amongst the Boss' best, the work that engineers Bob Ludwig and Springsteen's longtime cohort Toby Scott have done remastering these seven titles

is nothing short of magnificent. Both *Tunnel* and *Chimes* make their return to vinyl for the first time in 30 years, while the rest of the output makes its long-overdue debut on wax. And the titles have been carefully transferred from the analog tape masters utilizing the Plangent Process playback system, just as Ludwig and Scott did with the first volume of the series.

However, if you remain on the fence as to whether or not this most quixotic period in the storied career of New Jersey's greatest rock 'n' roll export is worth a good portion of your weekly wage, let these 10 essential songs from this box set help you recognize its greatness.

1. Tougher Than the Rest (1987) Originally intended as a song with more of a rockabilly feel, this second track off *Tunnel* became transformed into the flagship that would introduce the synth-heavy sound that defined Springsteen's first studio album without E Street since *Nebraska*. It was never released as a single in the States, but when you consider everyone from Cher to Travis Tritt to Angel Olsen has covered the song through the years, there's no denying the weight of its resonance on the pop landscape these last 31 years.

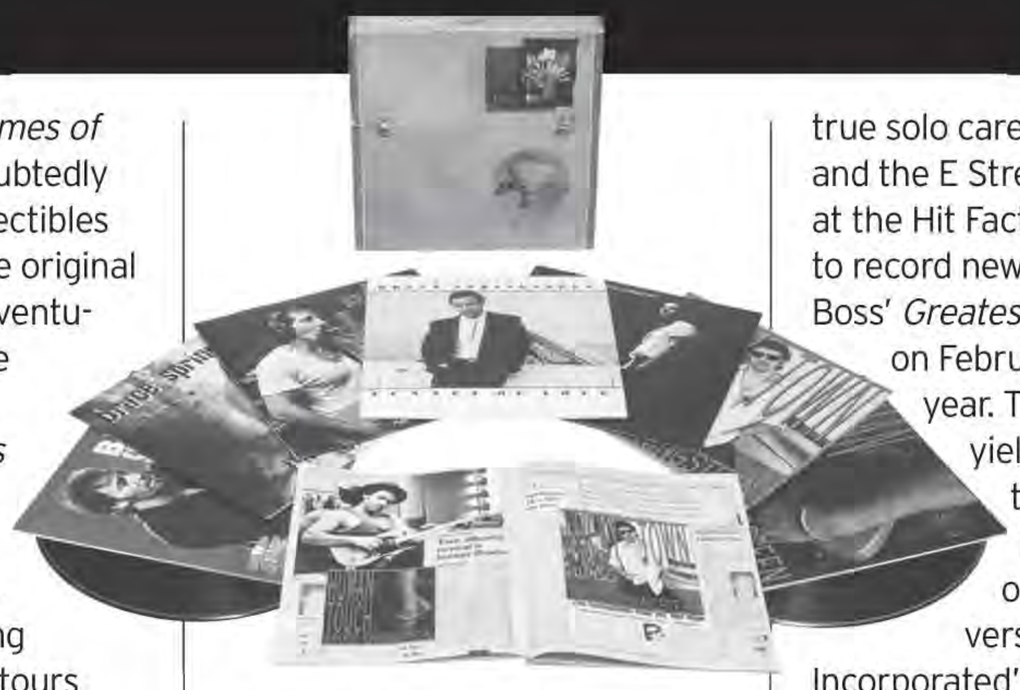
2. Walk Like A Man (1987) The most emotionally gripping song on *Tunnel of Love* isn't even about romantic relationships; it's about family. His father, in particular, who has been the subject for several of the best Bruce songs. But there's an extra tender sentiment attached to this side one closer, where Springsteen recalls his dad's presence at the wedding he's ripping to tatters on the rest of this record. But when he sings, "All I can think of is being five years old following behind you at the beach/Tracing your footprints in the sand/Trying to walk like a man," you only wish your own young son will think so highly of you like that one day.

3. Be True (1988) Originally recorded during the 1979 sessions for *The Ties That Bind/The River*, this textbook major chord Boss rave-up made its U.S. debut on acetate in '88 as a quarter of the *Chimes of Freedom* live EP; undoubtedly one of the tastiest collectibles of this new box set. The original studio version would eventually make its way to the commercial market as part of the 1998 *Tracks* rarities anthology, but the way Bruce and the E Street Band tore through the song during one of the band's best tours – the Tunnel of Love Express – makes this *Chimes* concert version still the one to keep in rotation.

4. Man's Job (1992) Historically, *Human Touch* has been derided as the worst Bruce Springsteen album; his *Down in the Groove*, so to speak. But like Bob Dylan's lamented 1988 LP, hindsight reveals the Boss's "happy record" has grown better with age. And there isn't a better testament to the album's underappreciated R&B direction than this uplifting mover featuring backing vocals from soul legends Bobby King and Sam Moore.

5. My Beautiful Reward (1992) *Lucky Town*, the simultaneously released companion to *Human Touch*, was far better received by both fans and critics than its sibling disc, despite the fact it was recorded and conceived in a quicker, dirtier fashion. But even before the emotional manipulators behind NBC's *This Is Us* decided to use it as the backdrop of a particularly tender moment in the series' 15th episode (entitled "The Car"), "My Beautiful Reward" was always the album's best track, with the graceful, searching outro featuring the late, great Ian McLagan of The Small Faces on organ.

6. Light of Day (1993) Just as he blessed Patti Smith in '79 with "Because the Night," Springsteen gave Joan Jett one of her best songs when he penned the joyfully raucous "Light of Day" for her to sing as part of the fictitious band The Barbusters alongside Michael J. Fox in the 1987 film of the same name. But to hear Bruce himself perform the song during his *MTV Plugged* special, with his crack solo band of pop session guys, simply takes the tune back to the streets of Asbury



Park where it belongs.

7. Sinaloa Cowboys (1995) *The Ghost Of Tom Joad* came towards the end of a year that saw Springsteen reunite with the E Street Band after a polarizing early '90s solo run that hit a wall in 1994 after scrapping plans to release an album called *Blindspot* (which is said to have been an extension of the pulsing, synth-heavy sound of "Streets of Philadelphia"). In many ways, the sparse, largely acoustic folk song cycle was a creative reboot, inspired by the motorcycle trips he would take through Joshua Tree National Park and the Mojave Desert after returning to Los Angeles. But ever the realist, Springsteen couldn't help but see the struggle of the Southwestern poor, told through songs like this particularly stark narrative about a pair of brothers who crossed the border from North Mexico to California only to find themselves cooking meth in a small tin shack on the edge of a ravine in the state's Baja region.

8. The New Timer (1995) Another highlight from *Tom Joad*, "The New Timer" strictly features Bruce and his acoustic guitar, telling the tale of a family man turned hobo that was inspired by the singer's appreciation for the 1985 book by author Dale Maharidge called *Journey to Nowhere: The Saga of the New Underclass*, where the song's narrator serves as what Mahadridge refers to as the "new breed of street person, forced to the bottom by economic hardship." Of all the songs on *The Ghost of Tom Joad*, this one cuts closest to the spirit of Woody Guthrie's Dust Bowl era that the Boss was trying to capture.

9. Murder Incorporated (1996) In early 1995, after curbing them for a shot at a true solo career, Springsteen and the E Street Band reunited at the Hit Factory in New York to record new tracks for the Boss' *Greatest Hits* LP, released on February 28 of that year. The sessions also yielded a documentary and an EP, the centerpiece of which is this live version of "Murder Incorporated" at the old Manhattan club Tramps. All of the tension that existed between the band and their captain coalesced in a fiery, sweaty rendition of the song that was to be the title track of their 1984 album before going with *Born in the U.S.A.* Again, the studio version of "Murder" was included on the *Greatest Hits* collection and is 'great,' but this ferocious live version from the *Blood Brothers* EP – the other collector's jewel in this new box set – is delivered with such ferocity that night at Tramps, it's impossible to hear it any other way.

10. High Hopes (1996) Given his expressed love for the likes of Suicide and The Saints, Bruce has always harbored an affinity for pop music's underground. But one of the most enjoyable Springsteen-inspired rabbit holes to jump down has been discovering the music of Tim Scott, the American singer-songwriter and 12-string guitarist who has since evolved into Ledfoot, the self-proclaimed "Master of the Gothic Blues." The Boss's intrigue with Scott, however, stems from his 1985 LP *High Lonesome Sound* and its standout track "High Hopes," which Bruce loved so much he covered it twice. But while he bestowed Scott's song the honor of naming his most recent studio LP after, the version he and the E Street Band banged out during the *Blood Brothers/Greatest Hits* sessions at the Hit Factory in early 1995 cuts closer to the ramshackle shimmy of the rendition that Ledfoot recorded with his L.A. gypsy-pub group The Havalinas for their self-titled debut on Elektra in 1990 (which is very much well worth the relatively cheap asking price on Amazon).

–Ron Hart

BY LEE ZIMMERMAN

Invoking a celestial stance that's as effortlessly soothing as their name implies, **The Sea The Sea** beckon the listener to share in their solitary embrace. The nom de plume for Chuck and Mira Costa, the band imbues their sound with a lovely indie ethos that finds an easy allure in its sweeping harmonies and twilight charms. *From the Light*, the duo's sophomore effort, expounds on the delicate delivery of their initial outing, *Love We Are Love*, offering a slight shift in style, that emphasizes tones and textures formed from both dark and light, and then blended together in a kind of nocturnal bliss. Radiant melodies simulate a feeling of anticipation, bringing the feeling that comes with the approach of a new dawn as the first glimmer of the sun announces a new day. Mellow and with mystique, it's a sensory approach that's difficult to resist – bold and assured, yet subtle and seductive as well.

Naming their debut album *Marie* for bass player Kyle Vance's late girlfriend who lost her battle to breast cancer in 2015 might suggest that the **Dales'** debut album is a somber affair. Under any other circumstance, that might be an accurate assessment. Happily though, it's anything but, thanks to uplifting melodies that resonate with hope and harmony throughout. There are songs borne of inspiration and optimism, and each addresses the need to gain perseverance despite pain, and celebration instead of sadness. *Marie* is, in fact, a remarkable introduction to this band, an effort that finds them emerging fully formed and at the peak of their prowess. That's not only a credit to their musical abilities – which clearly are highly and finely tuned – but also to Marie herself, their muse and inspiration, whose spirit clearly resonates throughout. With heartbreak and uncertainty common factors in everyday life, it's comforting to find a band that sings so confidently about getting over grief and continuing with confidence, clarity and compassion.

It's common for singer/songwriters to convey somber circumstance, but on her latest album, the aptly titled *Moment of Bliss*, **Katie Herzig** sets a new standard when it comes to parlaying absolute enthusiasm. Playing practically all the instruments herself, she effectively emulates the sound of '80s girl pop, a bubbly, sometimes boisterous approach that brings to mind the Go-Gos, the Bangles and the Thompson Twins in all their innocence and glory. There's an effervescent shimmer that lingers throughout, helping to elevate the ethusiasm and keep Herzig's atmospheric intentions intact. Vintage and yet vibrant, it's difficult not to get caught up in the persistent pulsating energy emitted by each of these tuneful tapestries. Granted, longtime fans may be surprised by the retro fittings, but Herzig is clearly focused on the uptick in energy. Closing track "Me Without You" provides a restful respite, but by then the listener probably won't be adverse to any opportunity to relax and reflect.

The Sea The Sea
From the Light

The Dales
Marie

Katie Herzig
Moment of Bliss

McMains
American Soul

Sean Alan
The Show Must Go On

Ben Glover
Shorebound

It's clear from the opening notes of **McMains'** new album *American Soul* that listeners are in for a treat. Vibrant and effusive, the music pours out of the speakers with an unmistakeable enthusiasm that ought to easily entice anyone within earshot. Although he's an unknown entity in most quarters, he does arrive at this point with some solid credentials – descended from the legendary Hatfields (as in the Hatfields vs. the McCoys), he played bass with the British punk band The Generators, sang with the Earl Slick Band and put in time as John Wicks and the Records' lead guitarist. Those varied credits aside, McMains is his own man on this new record, and wholly distinguishes himself from any of those with whom he was previously associated. He also maintains an exceptionally high accessibility factor, thanks to a series of songs that ring with enduring resilience. Two covers, "Shenandoah" and "Take Me Home, Country Roads" are especially engaging, but the original material succeeds as well. Consider *American Soul* a gem of an offering that deserves to get more than ample attention.

Newcomer **Sean Alan** makes an impressive showing with his new effort, the aptly-dubbed *The Show Must Go On*, a mini-album flush with all sorts of giddy embellishment. It finds Alan and his True Love Band remaining faithful to pop precepts, assuring instant allure and a feel-good sensibility throughout. The songs hold to a certain sway, an easy, breezy delivery that never gets too leaden or overly serious in terms of its charms. Based in L.A., Alan is a concerted troubadour and dedicated musician whose previous credits include contributions to the hit FX series "Better Things" and at least one previous effort on his own, Nevertheless, all it takes is a single listen to this latest effort to all but assure a quick connection. Never fussy but always facile, Alan and company get to the heart of their sunny melodies with a fresh, uncluttered approach that sounds like a prime '70s set-up, flush with innocence and enthusiasm. And really, who can't use a bit of both these days?

Ben Glover illuminates his music with an atmospheric aura and an affecting sense of deep passion and poignancy. A member of the off-again, on-again communal combo, The Orphan Brigade – whose members also include Neilson Hubbard, Joshua Britt, Gretchen Peters, Ben Glover, Barry Walsh, Kris Donegan, Heather Donegan, Danny Mitchell, Will Kimbrough, Natalie Schlabs, Eamon Mcloughlin, Audrey Spillman and Kira Small – Glover also boasts solo credentials that find him shining on his own, establishing himself as an artist of singular distinction. Like his larger work with the group, his music is infused with reverence and spirituality, a hushed, harmonious sound that evokes calm and compassion. One of many stand out songs on his beautifully beguiling new album *Shorebound*, the track called 'Kindness" sums up those sweeter sentiments, and makes itself well worthy of consideration as a much-needed anthem for our troubling times. Haunting and yet heroic, Glover is an accomplished auteur that specializes in creating ethereal delight.

Hanging In The Studio With The Cowsills

THE FAMOUS '60S FAMILY BAND ENTER THE STUDIO TO RECORD NEW SOUNDS.

BY JOHN WIRT

The Cowsills – the 1960s family band that released Top 10 hits "The Rain, the Park & Other Things," "Indian Lake" and "Hair" – have recorded sumptuous a cappella renditions of their classics.

In January and May 2018, Bob Cowsill, 68, Paul Cowsill, 66, and Susan Cowsill, 59, recorded *The Dockside Silhouettes* EP at Dockside Studio in Maurice, Louisiana. John Cowsill, 62, added his vocals later at his home studio in Malibu, California.

In the decades since The Cowsills' temporary breakup in the early 1970s, they've worked together in various configurations and apart. For the past four summers, Bob, Paul and Susan performed under The Cowsills banner on The Turtles' Happy Together tour. John, an unexpected participant in *The Dockside Silhouettes*, plays drums for Mike Love's Beach Boys.

The a cappella EP is one of two new Cowsills studio projects. The group has launched a PledgeMusic campaign to finance an album of new songs featuring voices and instruments. Meanwhile, copies of the unmixed *Dockside Silhouettes* are selling out on the Happy Together tour. The group plans to release the completed EP in September.

In 1967, the Cowsill siblings' ages ranged from seven (Susan) to 19 (Bill). Their mother, Barbara, sang with the group, too. The Cowsills inspired The Partridge Family TV series.

Bob, Paul and Susan Cowsill have wanted to record new material for years. That's also been a dream project for Dockside Studio co-owner Steve Nails. "The Cowsills are like The Beach Boys," he said. "No matter what they sing, it sounds like 1969."

Nails thinks of Susan Cowsill as a sister. She's recorded solo albums and albums with the Continental Drifters (featuring her sister-in-law, Vicki Peterson of The Bangles) at Dockside. Cowsill and her drummer husband, Russ Broussard, also staged their wedding ceremony on the studio's parklike grounds by the Vermilion River.

Geography proved challenging for The Cowsills' planned album of new songs. Susan lives in New Orleans; Paul in Madras, Oregon; Bob in Los Angeles. Sessions scheduled for January 2018 at Dockside Studio fell through because the group's PledgeMusic campaign wasn't ready. Dockside co-owner Cézanne Nails, aka Wish, proposed Plan B – a cappella recordings of their classic hits. "I called them and two weeks later they were in the studio, just on faith," Nails said. "They only knew it was going to be a cappella. That's what I wanted. I was so sure it was going to work."

The sessions produced recordings stacked with luxurious harmonies. The concept succeeds beautifully, even though The Cowsills were initially skeptical about an a cappella project.

Susan Cowsill: "At first it really was a 'Wha-a-at?' But this coocoo idea that Wish came up with became something amazing. Bob, it turns out, is an a cappella arranging genius."

Bob: "No. I'm not going to answer to that! But once we got into it, it worked. This is us let lose in a vocal candy field."

Paul: "Usually, when we open up our mouths, good things happen. But I didn't expect this. I'm in awe."

The Dockside Silhouettes features "The Rain, the Park & Other Things," "Indian Lake," "Hair," "Poor Baby," "We Can Fly," "Love, American Style" and "Winter Wonderland." The Cowsills' upcoming voices-as-instruments album will be their first collection of new material since 1998's *Global*.

Despite the deaths of Bill and Barry Cowsill, The Cowsills continues to be a family band. The group's touring lineup includes Bob and his keyboardist son, Ryan; Paul and his guitarist son, Brendon; and Susan and her husband, drummer Russ Broussard.

The Cowsills band began when the family's patriarch, William "Bud" Cowsill, recognized his children's talent and brought guitars to the family's house in Newport, Rhode Island. Brothers Bob, Bill, Barry and John formed a Beatles-inspired quartet. Within a few years the foursome grew with the additions of Paul and Susan and the siblings' singing mother, Barbara.

Bob: "Everyone was born with this DNA. Everyone could carry a tune. How lucky. So my dad came home with guitars when we were 7, 8 years old. We were veterans at 16, 17 and 18."

Regardless of the 50-plus years they've been singing together, The Cowsills still make the most of every performance.

Bob: "Every time we go out on the Happy Together tour, this night, that night and the next night, it's like the first time."

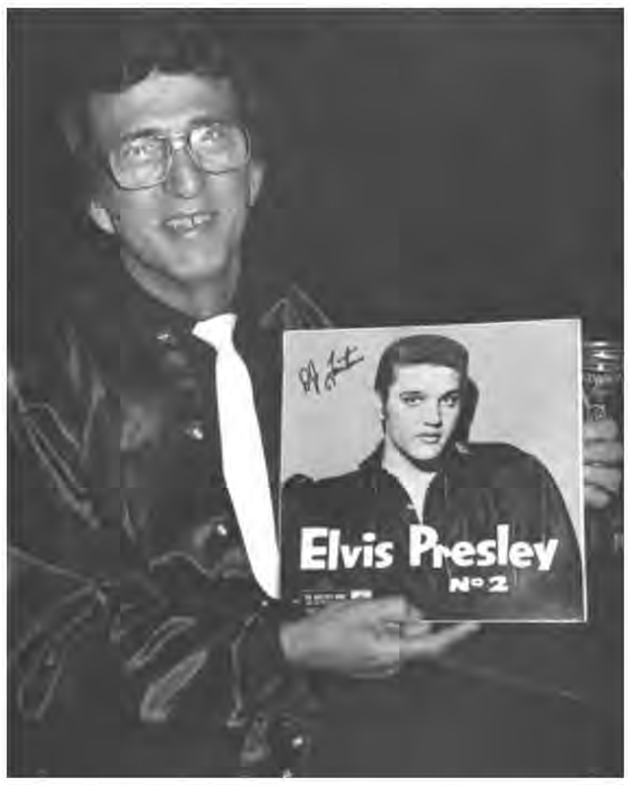
Susan: "When we make a joyous sound, it's a transcendental moment. Those Gregorian dudes chant for a reason. It feels really good to make that resonating sound together. It's in a human being's soul to want to connect like that." ●

THE COWSILLS 2018 (L-R): Bob Cowsill, Susan Cowsill and Paul Cowsill at Dockside Studio in Maurice, Louisiana.

CÉZANNE NAILS

D.J. FONTANA

MEMPHIS, Tenn. (AP) — D.J. Fontana, a rock 'n' roll pioneer who rose from strip joints in his native Shreveport, Louisiana, to the heights of musical history as Elvis Presley's first and longtime drummer, has died at 87, his wife said. Karen Fontana told The Associated Press that her husband died in his sleep in Nashville on Wednesday night, June 13. She said he'd been suffering complications from breaking his hip in 2016.



Fontana, a member of the Rock Hall of Fame, was the last surviving member of Elvis' original core of musicians. He met Presley and the others on the Louisiana Hayride, a popular and influential radio and TV country music program based in Shreveport. Staff drummer Fontana asked to join his group for a session broadcast in October 1954. A regional act at the time, the 19-year-old Presley had been recording and touring since the summer with guitarist Scotty Moore and bassist Bill Black, the musicians Sun Records founder Sam Phillips brought in after Elvis turned up at the Memphis, Tennessee-based label's studio.

"The Blue Moon Boys," as they called themselves, had been playing a blend of blues, pop and country that was unique at the time, but it was missing something crucial.

"Elvis and Scotty and Bill were making good music, but it wasn't rock n' roll until D.J. put the backbeat into it," The Band's Levon Helm told The Associated Press in 2004.

Elvis returned often to the Hayride. In 1955 Fontana became a permanent member of the group, working with Presley through much of the 1960s. Influenced by such big-band drummers as Buddy Rich and Gene Krupa, Fontana was admired by Helm, Ringo Starr, Max Weinberg and others for his power, speed and steadiness, which he honed during his time with the Hayride.

Fontana was there for Presley's first wave of success, from such hit singles as "Hound Dog" and "Jailhouse Rock" to his increasingly frenzied live shows and hip-shaking appearances on "The Ed Sullivan Show" and other TV programs. He was on the "comeback" Christmas TV special of 1968 that featured Presley and fellow musicians jamming on a tiny stage before a studio audience, with Fontana keeping time on a guitar case. Widely cited for reviving Presley's career, that show was his first live performance in years and the last time Moore and Fontana worked with Elvis, who died in 1977.

"Elvis would always want to go back and talk about the early days when there were four of us in a car, Me, Scotty, Bill and Himself," Fontana told the fan site Elvis Australia.

"He told me one day, he said, 'You know, I wish I wasn't Elvis.' And that struck me funny — even back then. You know he kinda wanted to get away for a while. I think he should have retired for about seven or eight years, and then come back — you know. And then he might still be with us."

Fontana also played on Starr's solo album "Beaucoups of Blues," and worked with country artist Webb Pierce and rockabilly star Gene Vincent, among others. More recently, he and Moore were joined by Helm, Keith Richards and other guests for the 1997 Presley tribute album "All the King's Men." In 2000, he played on Paul McCartney's cover of an early Presley hit, "That's All Right."

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IN MEMORIUM

DAN INGRAM

NEW YORK (AP) – Popular New York radio host Dan Ingram has died at the age of 83. Christopher Ingram says his father died June 24 in Fort Lauderdale, Florida, after choking on food.

Ingram worked at New York's WABC from 1961 to 1982, when it changed to a talk format. He started working at WCBS-FM in 1991 and retired in 2003. He also did voice-overs for national ad campaigns and was a labor activist. Ingram was inducted into the National Radio Hall of Fame in 2007. The New York Times says that Ingram entertained listeners with playful irreverence. For instance, he would introduce Elton John's hit "Someone Saved My Life Tonight" as "Someone Shaved My Wife Tonight."

JOE JACKSON

NEW YORK (AP) – Joe Jackson, the fearsome stage dad of Michael Jackson, Janet Jackson and their talented siblings, who took his family from poverty and launched a musical dynasty, died June 27. He was 89. Clark County Coroner John Fudenberg told The Associated Press that Joe Jackson died at Nathan Adelson Hospice in Las Vegas.

Joe Jackson died two days after the nine-year anniversary of Michael Jackson's death.

"Papa Joe," as he would become known, ruled through his stern, intimidating and unflinching presence, which became so indelible it was part of black popular culture, even referenced in song and on TV.

ALAN LONGMUIR

LONDON (AP) – Alan Longmuir, a founding member of the Bay City Rollers, has died July 2 in Scotland. He was 70. His family said in a Twitter statement that he died peacefully surrounded by his family. No other details were given. The bass guitarist had been receiving medical treatment in Edinburgh.

The Bay City Rollers were formed at the end of the 1960s and enjoyed substantial commercial success. They were known for their tartan outfits and upbeat, catchy tunes. The band sold more than 100 million records. They split up in 1978 and reunited in 2015 for a string of sold-out performances. The family statement says Longmuir used to describe himself as just a plumber from Edinburgh who got lucky.

NICK KNOX

CLEVELAND – Nick Knox, most widely known as drummer of the legendary trash-rock band the Cramps, died (June 15) in Cleveland Clinic. He was 65. The cause was cardiogenic shock, according to his sister, Jeanne Goldberg.

Knox, born Nicholas Stephanoff, was drummer in the Cleveland punk band Electric Eels before joining the Cramps. The group performed regularly at such clubs as New York's CBGB and toured Europe extensively. Knox played on four studio albums and became the group's longest-tenured drummer. *–Plain Dealer*

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KING KAUKONEN

JORMA KAUKONEN ON THE JEFFERSON AIRPLANE, HOT TUNA AND HIS NEW AUTOBIOGRAPHY THAT TELLS HOW IT ALL TOOK FLIGHT.

BY LEE ZIMMERMAN

From the moment Jorma Kaukonen arrived at this year's 30th annual Folk Alliance confab in Kansas City, it was apparent he would be greeted like a conquering hero. While many identify him solely as a core member of the JefferSonAirplane and later, as the helmsman for Hot Tuna, his 55-year-long career exemplifies what one might expect from an artist who can rightfully be considered a genuine musical journeyman. Having touched on any number of indigenous musical forms, his legacy is forever tied to music's ongoing evolution from tradition to the timeless, etching a legacy that continues to leave its mark on practically all that came after and still blazes new paths even today.

Born in Washington D.C, and growing up around the world as a result of his father's reassignments during his State Department career, Kaukonen first met friend and future musical collaborator Jack Casady when the two initially played in a local Washington band called The Triumphs which found Kaukonen playing rhythm guitar and Casady on lead. Invited by college pal Paul Kantner to venture west and join the fledgling Jefferson Airplane, Kaukonen brought with him an early appreciation for folk, blues and bluegrass that served him and the band well as they made their own transition from the folk influences that so prominent on the band's initial album *Jefferson Airplane Takes Off*, to the psychedelic sensibilities that made them champions of the Summer of Love and gave them a presence at every major music festival of the late '60s — Monterey Pop, Wodstock and Altamont included. Though never a particularly prolific songwriter, several Kaukonen compositions became staples of the band's repertoire, among them "Hey, Fredrick," "Embryonic Journey," "Feel So Good" and "Good Shepherd," a number that still finds a prominent place in his current set list.

Even as the Airplane gradually headed for a landing, Casady and Kaukonen took flight with Hot Tuna, returning to a style of basic blues that was manifested in both electric and acoustic variations. When the band took a break in the late 70s, Kaukonen embarked on a successful solo career, one he currently maintains even in the midst of Tuna's constant touring cycles.

These days, Kaukonen also spends much of his time managing his Fur Peace Ranch, a regular gathering for musical retreats and summer camps located in Pomeroy, Ohio. His last solo effort, *Ain't In No Hurry*, was released three years ago on the contemporary folk label Red House, but these days he's focused on the publication of his upcoming memoirs, *Been So Long: My Life and Music*, a revealing look at a remarkable life and career, including his associations with many of the musicians that helped shaped change the tide of modern music forever — Janis Joplin, Jerry Garcia, David Crosby and the other iconic artists that once made San Francisco the magnet for change and transition into the modern era.

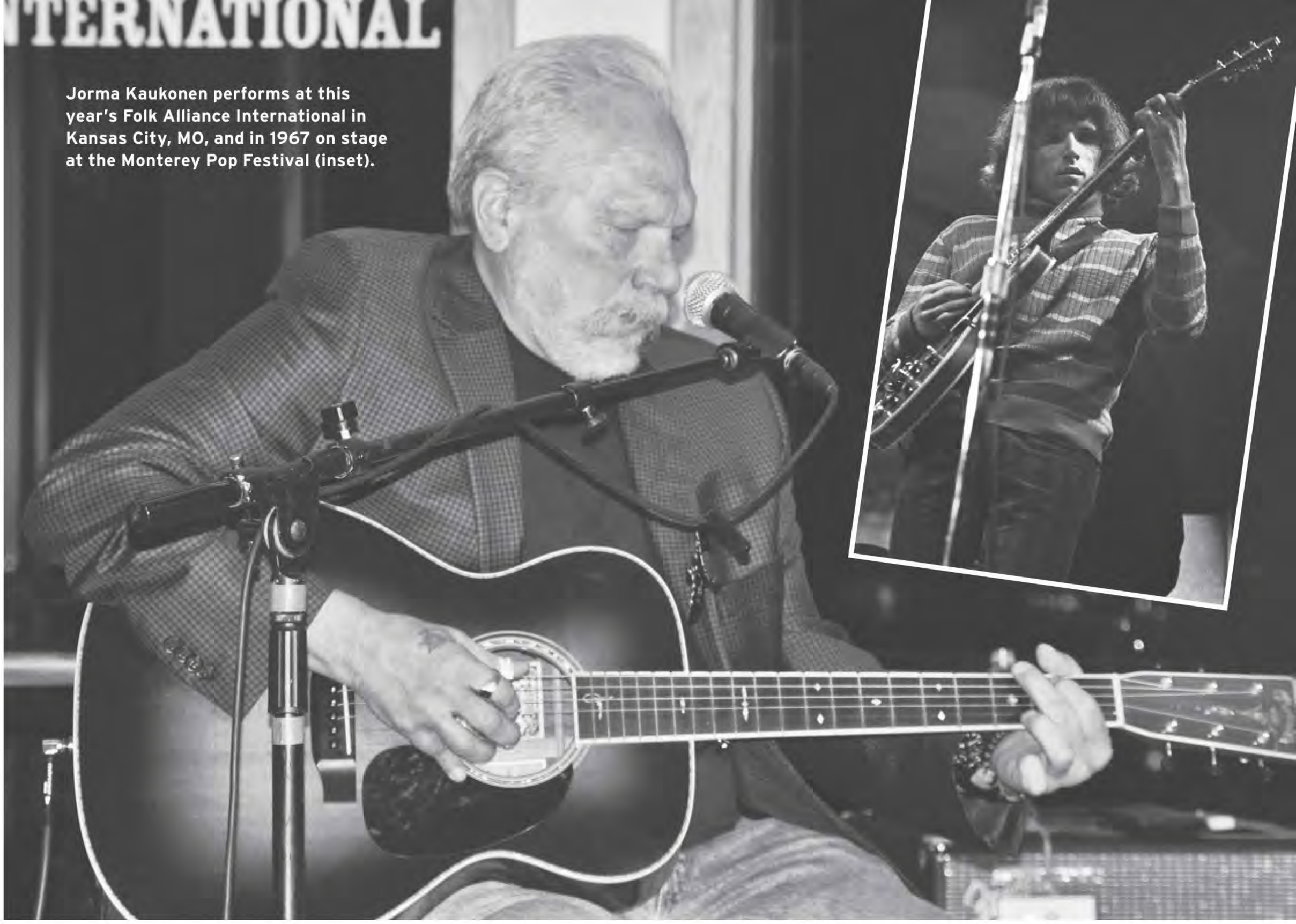
Goldmine caught up with Kaukonen soon after his arrival in Kansas City where he was slated to do an evening performance at a record company showcase later that evening. Despite having driven down from Ohio the day before, he looked rested and relaxed. Even at age 77, he still retains the eagerness and enthusiasm that has lit his muse from early on.

GOLDMINE: ***You said earlier that this is your first folk festival?***

JORMA KAUKONEN: I've been to folk festivals before, but I've never been to the Folk Alliance thing. I played the hootenanny at one of two Monterey folk festivals in'62 or '63. Joan Baez was there that year. She ignored me completely. She's a fine person, so I'm good with that.

GM: ***It's especially significant that you're here for this event. Your origins are in folk music, so this kind of completes the circle in a way.***

JK: It's an interesting thing. We all know that there are a lot of professional ponds that we swim in. Whatever my folk bonafides



Jorma Kaukonen performs at this year's Folk Alliance International in Kansas City, MO, and in 1967 on stage at the Monterey Pop Festival (inset).

ALISA B. CHERRY; MICHAEL OCHS ARCHIVES/GETTY IMAGES (INSET)

were, they were tainted by rock 'n' roll for a number of years. This is how it was. But you know something? If it wasn't for rock 'n' roll, we might not be having this conversation. Anyway, what could be more folky than rock 'n' roll? It's just louder.

GM: ***You actually had the chance to play with Janis Joplin early on, prior to your tenure in the Airplane. Is there one thing you remember about that experience in particular?***

JK: Absolutely. Other than making music, Janis and I didn't really hang together, and when they did the PBS special on her, they interviewed me for a long time but they didn't use any of it, and the reason is that Janis and I never had sex or did drugs together. It was just about the music. When I moved to California in '62, the first weekend I was there I met Janis. She needed an accompanist and she let me play with her. I knew immediately I was in the company of greatness. If I was architecting her career, she would have stayed a blues singer and left that rock 'n' roll shit alone. But she was one of the great ones. There's no doubt about that. Our relationship, such as it was, was all about the music.

GM: ***While you began your career as a folkie well before joining the Jefferson Airplane, there's one song in particular that represented that world early on and became an integral part of the Airplane's recorded legacy. And that of course was "Good Shepherd." It made its appearance on*** **Volunteers,** ***an album that was in fact a very insurgent sort of album. Quite a contrast.***

JK: There is an interesting story about that. Back there in the early '60s, I was going to school in San Jose, Santa Clara, and there was this little coffeehouse we used to play in San Jose. I met this itinerant folk singer, Roger Perkins. So Roger Perkins did this version of "Good Shepherd" and he turned me on to the tuning, and that changed my life. So a friend of mine in San Francisco, this guy named Tom Hobson said, "I know I've heard that song somewhere. I think it's called 'Blood-Stained Banders.'" So we did that song for Jefferson Airplane and we did what I think was a cool version. Later on, I started getting into the whole thing. You know how it is when you start filleting older songs. Apparently it is about the Ku Klux Klan and the blood-stained banders were their armbands. It's kind of like a folk strum the way I do it in a rock 'n' roll context, which is a little different from the original. If you think about *Volunteers* being an in-your-face kind of album, this was an in-your-face song. So even though it's really "blood-stained banders," it's still "blood-stained bandits" when I do it.

GM: ***That's good, because we've always heard the words bloodstained bandit in the lyric.***

JK: Don't worry, I'm not changing it.

GM: ***So what did the band think? Here they were doing an insurgent, rebellious rock 'n' roll album and you're bringing them an old folk song.***

JK: I didn't bring a lot of songs to the band, even though they always gave me opportunity. I didn't write a lot of songs, but every time I did, they found room for it on the record. So they always left

me room to do something. Paul Kantner, as in-the-face as he was, basically started out as an older folkie, too, so for his basic sensibilities, that translated well. At the end of his life, he was a rocker, not a folkie in my opinion. But his roots were definitely there. So for me to bring an acoustic song to the band and then put it into an electric context really seemed to be a natural thing for us. And again, to my bandmates' credit, they didn't say "No, we can't do it, it's too folk." They said, "Fine, let's do it."

GM: ***When you started Hot Tuna, you went back to that traditional template. So how did Hot Tuna eventually morph out of the Airplane?***

JK: When the Airplane started touring, we did a lot of couch surfing because we couldn't afford a lot of hotels, and when we could afford hotels, we always shared rooms, and since Jack was my buddy, we always shared a room. Anyway, we'd get back to the hotel and since we were through with the gig by 9:30, what are you going to do? Nobody had any money to go to a bar. So Jack and I would just jam in our room. So what I brought to the table with the first Hot Tuna record, was every song — except the two that I wrote — were my learning songs. Once again, people take it for granted today that an acoustic guitar can play with an electric instrument, but it was something of a novelty back then. So Jack and I built up a repertoire of this stuff. My memory is fragile, but I remember the first time we did this was at the Fillmore East, when Paul had to go to the bathroom or something. So I got out my guitar and played what would have been on the first Hot Tuna record. People liked it. So it was kind of a natural thing anyway. I brought all that folky stuff into the band and played it as rock 'n' roll. Jack and I had a backlog of all that stuff anyway, which led to the first Hot Tuna record.

"I'm not being critical, but many times the things that are a milestone for other people are the least important things for me."

GM: ***So what led to the final break with the Airplane?***

JK: The Airplane wasn't as much fun as it used to be. I don't blame anyone else. It just wasn't fun for me. So Jack and I started doing some incarnations of what would eventually become Hot Tuna. We started fooling around with stuff until we got something that stood on its own.

GM: ***At what point did you and Jack go to the band and say, look, I think we're going to do our own thing with this?***

JK: If I had to do it over again, I probably would have done it in a more adult way... whatever that means. When the Airplane thing began to fall apart for me, I just left and never came back. We never discussed it until we had to start divvying up stuff. It wasn't like "I'm not doing this or I'm not doing that." I just quit showing up for Airplane shows. So that's probably not the most adult way of doing things. Fortunately I've been able to make amends to my friends, and now they just laugh about it. Because as we know, the Starship went on to make the big hits. Anyway, that's what happened for me. We just kind of quit showing up. In a way, the Airplane never really broke up. It just quit being.

GM: ***When you and Jack were planning your Jefferson Airplane tribute show at the LOCKN' Festival in 2015, did you think to maybe invite some of your former colleagues to participate?***

JK: No, I didn't, and I'll tell you why. I don't mean any disrespect. We had top flight musicians who nailed this thing really well, and that's just how it was. We were able to do it. We put a lot of work into it. I'm talking after the fact because I don't think I thought a lot about this beforehand, but I wanted to get the people I knew who could do what I wanted them to do. I really wanted to avoid any impression that it was a reunion.

GM: ***As far as your book is concerned, how did you remember all that stuff? After all, we're talking well over 50 years.***

JK: That's a valid question and there's a multi-layered answer to it. One of my disclaimers at the beginning of the book is that I've done my best with the facts, but the book is really how I remember it, and any inaccuracies with facts are mine and mine alone. When I talk about how we got Grace in the band, I really couldn't remember, but I knew Jack was the guy who did that. Jack has one of these special memories, so he wrote a little part for me and it was like, oh yeah, I remember. But he was the guy who actually talked to her, so I figured I'd go to the horse's mouth for this. It's funny how you remember stuff. It could be right and it could be wrong. At this point in my life, I try not to bullshit with stuff. I wrote how I remembered it, and that will have to be good enough.

GM: ***Did you go back to any of your former colleagues other than Jack and ask for their input?***

JK: I did talk to Grace. Of course Paul passed away. But I did go to a lot of the people I knew along the way and might have remembered stuff. I went to a guy who played drums on my records and on the Hot Tuna stuff, and he remembered a lot of things because I was drinking a lot back then. I was able to extract stuff from people who actually remembered what was going on. It was pretty interesting. If I just didn't remember things, I went back to people I felt I could trust.

GM: ***Why did you decide to write the book now?***

JK: The book took a couple of years from the original discussion. People were telling me around 10 years ago, 'Oh, you have to write a book, you're a great writer' and so on, and so we started

to look around. I soon realized what most of them wanted was to have someone co-write this with me and have me dish dirt on people who were more famous than myself. And I wasn't interested in doing that, so I said, 'No sorry, we're not going to do that.' So a couple of years ago, my wife was really telling me to do this. She said, you don't have to wait until you're dead for someone to tell your story. I got to thinking about it, and then she got a deal with St. Martin's Press and we got a little advance, and once that happened, then it became apparent that I really had to do this. I sort of waffled around for the first couple of months and then I sat down and did it. When I write in my journals, a lot of it is kind of like diary stuff. "I played Kansas City and here is the set list." Stuff like that. Not very interesting, but every now and then something interesting happens and it sets me on fire. I didn't feel like I could write *Ulysses*, but I did feel like I could write something right now. It's one of these things where you might have to excise some stuff, but all of a sudden you've written 20 pages and wow!

GM: ***As you look back over this incredible journey you've taken, how were you possibly able to capture all that? And what sort of nostalgia did you feel for it?***

JK: I understand that a lot of people are going to focus on the things that are part of their well of memories. I'm not being critical, but many times the things that are a milestone for other people are the least important things for me. It's just another day in my life. I'm not putting it down. To play for half a million people? That's important. I'll never do that again. There will never be another Woodstock or Altamont. Hopefully not the latter. Will there be another Monterey? Probably not, because it was the first one. Those were all firsts in a way and we'll never go back. But for me, the process of how I grew or didn't grow as a human being in those settings is what's important and the things for me to tell. In the early drafts, my editor said you need to dwell more on the Summer of Love and Woodstock, and I get that. I understand that. I had to make myself look at that in a deeper way to understand that is an important part of the tale. I don't live in the past, but really, I'm the luckiest guy in the world. Look at all this shit I've gotten to do. And the things I still get to do. What would my life be like otherwise today? I'd still be somewhere, but probably not here. So all these things are monumental. I was part of an unbelievable whatever you want to call it... movement. Who gets to do stuff like that? Of course there were down sides. One of my friends said to me the other day (affects grumbly accent), "There's never been a more divisive time." I replied, "You should have been alive in the '60s and '70s. The cities were burning that summer."

GM: ***Can you ever step outside yourself and look at it from a third person point of view and go, wow, that's really me?***

JK: Yes. Sometimes. As a stabilizing influence, Vanessa and I were doing an interview for Ohio State University about families, music, art, travels, whatever. And the interviewer looks at us and says, "What do your children think about your amazing accomplishments? And Vanessa and I reply in unison as if we rehearsed it, "Absolutely nothing!" That's just what dad does. What mom does. They could care less. My daughter says, "You know, dad. That's not my kind of music, but you're very good at it." ●

3 to the Power of One

ROBERT BERRY RESURRECTS ELP OFFSHOOT WITH KEITH EMERSON'S FINAL MUSIC

BY HOWARD WHITMAN

Robert Berry in the studio recording the latest 3 album.

DAVE LEPORI

It was never going to happen. The prospect of a reunion of 3, the band that united Emerson, Lake and Palmer veterans Keith Emerson and Carl Palmer with vocalist/bassist/guitarist Robert Berry, became an impossibility upon Emerson's death in 2016.

The band, which released its lone album, *To the Power of Three*, in 1988, merged ELP's complex progressive rock with Berry's more straightforward melodic rock approach. Nothing had been heard from 3 since its breakup in 1989.

So when it was announced in June 2018 that a new album from the band, *The Rules Have Changed*, to be released under the moniker 3.2, was due in August from Frontiers Records, fans of the first 3 album raised their hands in a collective "Huh?"

And the reception that greeted the first song from 3.2 posted on YouTube, "Somebody's Watching," proved that 3's music had gained great luster and appreciation in the 30 years since its release. Despite Emerson's passing, 3 was truly on its way to a comeback.

As the story behind the album emerged, fans learned that Berry had played all of the instruments on the new CD himself. But that didn't mean Emerson was not represented. The new music uncannily channeled the sound and style of the iconic keyboardist, yet the 3.2 project didn't feature any actual Emerson playing. In fact, the project almost didn't happen at all.

In a recent interview with *Goldmine*, Berry spoke of his early days with 3, 3.2's origins, how it came together after Emerson's death and how a family member helped it see the light of day.

"They called me in my studio, just out of the blue" Berry recalled of the contact that led to him joining 3. "Geffen Records had a tape of mine, and all of a sudden I get this call from Carl Palmer. I thought it was one of my friends making a joke. He said, 'I'm interested in your new music. I really like it.' I thought, 'Wait a minute, this must be the real guy.' Carl and I tried to start a band for nine months, and nothing seemed to work out. We tried Joe Lynn Turner and Don Airey (both ex-Rainbow), and for some reason, we couldn't make the pieces match."

Berry joined the supergroup GTR, replacing Steve Hackett as second guitarist alongside Steve Howe. That didn't last long, but fate intervened when manager Brian Lane invited Berry to meet Emerson. "It was the first time I was nervous meeting somebody," Berry recalled, but the two hit it off, and before long, he found himself in a band with two of his heroes, Emerson and Palmer.

Creating the debut 3 album was not all smooth sailing, however. "The problem was that I had already been groomed by Geffen to be the new Bryan Adams or something. They were (pushing me to be) less progressive and more straight rock. Unfortunately, we had to do some of the pop stuff that Geffen had originally worked on with me, songs that I considered to be good but not right for Keith Emerson and Carl Palmer. A second album would have proved that we knew what we were doing."

That never came about, however. After a successful tour of small venues, the band called it quits. "I went back to London to try to talk the guys into not breaking up the band," Berry said. "Honestly, we were breaking up because Keith got so much criticism, he just couldn't take it. He just really got beat up for playing songs like 'Runaway' and 'Chains' — just a different kind of music. The criticism was pretty heavy, and he just felt that it wasn't the right thing for him to be doing. He was so deep in his thought process and his art that there really was no persuading him to change his mind."

Berry recorded material targeted for the second 3 LP (as well as songs intended for GTR) on his 1993 solo release, *Pilgrimage to a Point,* moving on to a diverse career that saw him doing a stint with classic rockers Ambrosia as well as his current gig as bassist for The Greg Kihn Band. And while he collaborated over the years with Emerson on various projects, there was no consideration of reviving 3. That is, until a recording from the 3 tour was released as *Live Boston '88* in 2016.

"Keith was home alone, having a glass of wine, and he begrudgingly put it on. He

called me and said, 'We were such a good band.' I asked, 'Who is this?' He said, 'No, Robert. Really, I had no idea.' And he told me he heard the fun we were having, and there were no ego clashes, nobody complaining about anybody. He heard the jamming he was able to do, whereas ELP was much more structured. He said, 'It's so alive and fun.' So there was my opportunity. That was 28 years after I tried to keep the band together (for him) to finally say, 'Maybe we should do another one.'"

The creative process for new 3 music began when Emerson sent Berry a cassette tape of music they'd worked on in 1987 that didn't make the cut for the first album. As Berry developed those pieces into new songs, he received new compositions from Emerson. Their new working relationship represented a role reversal from their original collaborations.

"Originally I had songs and he infused Emerson into them," Berry said of their early songwriting collaborations. "He wrote parts, he made them have that Emerson sound and grandness. Now, I was getting pieces from Keith that were really, really cool, had the best parts of what he writes and how he plays, and I was making songs around them."

Emerson was on board, but would Palmer take part, making it a true reunion? Berry recalled how Palmer actually showed interest in a 3 revival before Emerson did. "Way before Keith was involved, I spoke to Carl figuring Keith would never do it. Then he got so busy with his ELP Legacy (a trio in which Palmer, guitarist Paul Bielatowicz and bassist Simon Fitzpatrick play instrumental versions of ELP classics). My last pitch to him was, 'Look, Carl, I'll bring a computer into your hotel room with every electronic pad, cymbal, everything — the best you can buy. You can play the parts and I know you're so busy that that's the only way you can do it.' He said, 'I don't want to play on pads.' I said, 'I figured, but I had to try one last time.' At that point I gave it up. There was not going to be another 3 album."

Still, Emerson and Berry forged ahead, but when Emerson died in March 2016, the project understandably came to a halt.

"I gave it up for a year," Berry said. "I couldn't do it." Berry wrote and recorded "Our Bond," a song in tribute to Emerson, and released it on the internet. "In my mind, it was done. I thought, 'This album's not going to happen. There's no way I can do this without Keith — he is the thing that made the sound.' And as much as I had in outline form and songs sketched out and ready to go, I couldn't do it. Musicians die all the time — you go, 'Oh, that's too bad.' But this was different. It was like losing your dad or something. It's just so close to your heart."

Robert Berry and ELP's legendary keyboardist Keith Emerson.

"It was Aaron Emerson, his son, who got me going on it again. He considered playing (keyboards) on the album with me — I talked to him about playing on a song called 'Powerful Man,' and then he heard it and said, 'That's like my dad. I don't play like that.' But if it wasn't for Aaron and Mari Kawaguchi, Keith's girlfriend, working to get me the rights from Keith's estate, this wouldn't have happened because (the estate was) so against me (doing it). They did not want this to happen. They want Keith to be remembered as a composer, not a player, and I said, 'You're kidding, right?'"

Berry resumed work on the album, but decided that rather than pull in other musicians, he'd play all of the instrumental parts himself, using Emerson's proposed album title as inspiration. "From the minute he said, 'Let's do this' he said, 'Robert, I want to call the album *1*, and I thought that was weird. His idea was, 'I believe this is really going to be our first album because we're going to do it right.' But my feeling was, The Beatles have an album *1* with all their No. 1 hits. But that's what he wanted to be the title. And I learned a long time ago that you go with the point of least resistance if you want to make something happen. So it wasn't the time to say, 'Let's go with something else.' I figured that down the road as we did things, we'd talk about it more, and when he heard that there were a few 1s — even U2 had a big song called 'One' — that maybe he wouldn't want to do that. He never was derivative — he borrowed from the classics, but what he did with them was genius."

"So Keith was gone and I'm sitting there. I had a song I was writing called 'One by One,' which started out based on him wanting to call the album *1*. And I realized ELP had a 'One by One' song at one time (on the 1994 release *In the Hot Seat*). We had talked about getting Simon Phillips on drums, and about (adding) some female background singers, but he wanted to call the album *1*. Nobody knows but me what we were going to do or how we felt we could do it. Anybody I added in didn't work side by side with him for a year and tour with him for three months, unless it's Carl, of course. So that would be totally different."

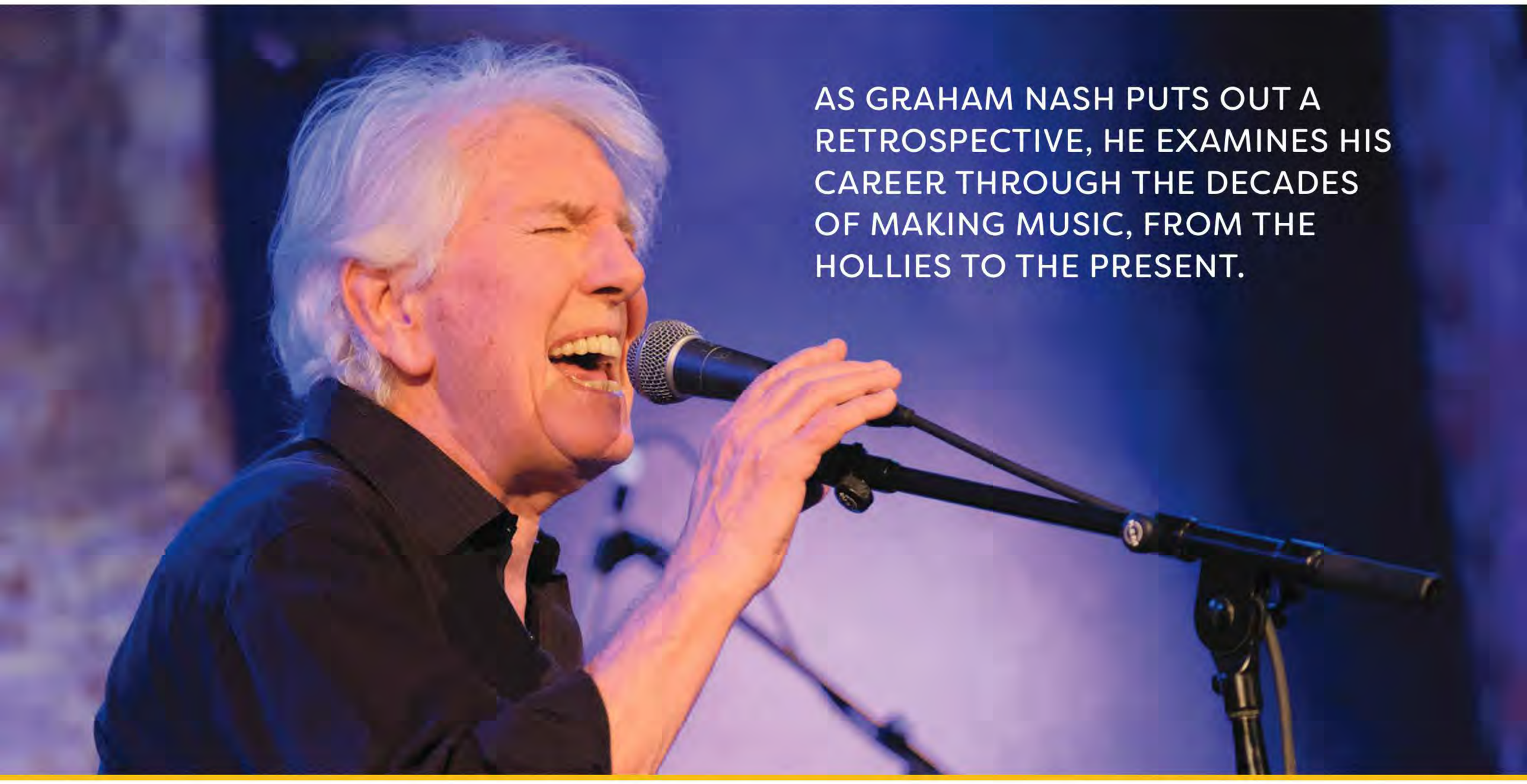
"I said, 'I'm going to do this and follow through as Keith had said — *1*.' It's going to be me. I just felt that was the only way I could do what we had talked about. Plus, for 20% of it, I had parts from him. It was him. Now who's going to sit there and go, 'Oh yeah, I'll use Keith Emerson's parts?' I thought, 'No, I want this to be what we talked about and be the best of what I felt 3 was. So that was why it came out to be just me and why it's not called *1*."

A classically trained pianist, Berry tackled the parts to be recorded by Emerson, but felt he had some special guidance. "You can tell that he was sitting by me," he said. "The solos were something that he was going to do after the songs were done. I had to do them. I listen and think, 'I just wasn't playing that. Where did that come from?' I was always saying, 'What would Keith do?' But then it came out of my fingers and I went for it. It was a crazy process."

Berry persevered, and delivered the completed album, which comes out on August 10. And while a reunion of the original 3 lineup for live shows is now an impossibility, he is planning to take a new version on the road to promote the new release. But who will be in the band? "I have spoken to a keyboard player, a drummer, and a guitar player. I can only (reveal) the guitar player, Paul Keller, who went on tour with 3 in the 1980s. It's going to take a monster to do the keyboards."

And as to the possibility of more 3 music, Berry stated, "There was one opportunity to do Keith's last work. That's all I can say. This was it. I'm so glad people feel it. That's important to me."

COURTESY OF ROBERT BERRY



GRAHAM NASH

BY MIKE GREENBLATT

Over The Years is the new two-disc, 30-song, five-decade Graham Nash retrospective that beautifully showcases his gems on disc one. But it's disc two that should blow minds worldwide as it contains the original demos of songs he wrote in their original unvarnished and pristine introductory presentation.

Goldmine sat with the ageless 76-year-old singer — whose voice is still surprisingly strong — in his New York City hotel suite. Still looking quite the rock star with a head full of (white) hair, that handsome face, that British accent, that fit frame. He was, as always, confident, direct, articulate and funny. He's an American Treasure (a citizen of the USA for decades).

GOLDMINE: ***You're telling me that those guys in The Hollies didn't have the ear to realize, after hearing the demo of "Marrakesh Express," that it was a damn hit waiting to happen?***

GRAHAM NASH: Nope. They didn't. Somewhere in the bowels of Abbey Road, in the tape hall, is a multi-track of The Hollies doing "Marrakesh Express." And I, quite frankly, hope you never hear it. After I wrote and recorded "King Midas In Reverse" with them, they stopped trusting both me and my material. But I thought "Marrakesh Express" would be a hit, and I just couldn't understand at the time why they wouldn't get right into it.

GM: ***I see a definite parallel between what you went through with The Hollies and what Brian Wilson went through with The Beach Boys. Mike Love thought*** **Smile** ***was a piece of sh*t but Brian was tired of all the "Surfin' USA" retreads and wanted to—like The Beatles—musically mature.***

GN: I'm certainly not going to equate myself with a genius like Brian Wilson, but I do understand the similar situations we were both in. It's awful because when you grow up and have a band, and you go through years of being together, rehearsing and sweating in practice rooms, you begin to trust what they think. And if The Hollies didn't think that "Marrakesh Express" was worth a sh*t, it affected me. They made me feel like I was the piece of sh*t! I then began to think that none of the songs I was writing were worth anything. It was David Crosby who came to me and said, "Whoah! Hold on. This is a great song!"

GM: ***History has it that he was the one who made the option of hopping across the pond real for you.***

GN: By that time, I had already sung with David and Stephen (Stills) and so he was just confirming what I already knew in the back of my head but wouldn't yet dare myself to believe. I knew it the moment in 1967 that I heard the three of us sing for the very first time in Joni Mitchell's living room. My life had instantly and dramatically changed. But I still had to go back to England, leave The Hollies, leave all my equipment, my sisters, and leave all my finances. I had to leave my country...

GM: ***...and your first wife.***

MATTHEW EISMAN/WIREIMAGE

GN: We were getting divorced anyway but yes. Such was the power of that vocal blend. When we made our three voices sound like one, Stephen and David also said they never heard anything like it.

GM: ***What a leap of faith you took! At 26! Your 1968 demo of "Horses Through a Rain Storm," a co-write with Terry Reid, has been called the "Maltese Falcon" discovery of* Over The Years. *It was supposed to be on* Déjà Vu *but didn't see the light of day until the 1991* CSN *box.***

GN: Terry Reid has always been my good friend. I just spoke to him this morning, in fact, and will see him tonight.

GM: ***My friends and I all loved his version of Donovan's "Season of the Witch." We also loved him when he opened for The Rolling Stones at Madison Square Garden.* [Jimmy Page asked him to sing for Led Zeppelin but he turned Page on to Plant and Bonham instead. He was also asked to sing in Deep Purple but said no so they got Ian Gillan.] *How did Jerry Garcia get to play pedal steel guitar on "Teach Your Children"?***

GN: Oh, he played on a lot more, too, like "Southbound Train" and "I Used To Be A King." Here's what happened: We were recording in Wally Heider's famous San Francisco studio and there's Studio A, Studio B, etc., on up to D. We were in one, the Grateful Dead were in another and, as I remember, Jefferson Airplane were in another; all at the same time, all making albums. Now when I first played the demo of that song for Stephen, he told me, "That's a really lovely song, Graham, but don't ever play it like that again!" And I went, "What?" He said, "You sound like Henry the Eighth. That's not how it should go." And then he showed me how it should go. That's Stephen! And he played that beautiful Stephen Stills finger-picking style that just transcended the song completely into a thing of beauty. So now we had the track and we recorded it that way but Stephen couldn't quite figure out yet what the guitar solo should be. Crosby was a friend of the Dead, much more than I, and suggested Garcia who was right in the next room. "I hear he's been playing pedal steel," David said, to which I just said, "Wow. Go and ask him if he wants to play on this song!"

We played Jerry the track and he loved it. Played one take. One take! I said, "Fantastic. Thank you very much!" He said, "Nah, I f**ked up a little. Can I do it over again? A second take, please?" I said, "Absolutely, but I'm never gonna use it." He goes, "Why?" "Because I just love that first take so much. It's got spontaneity, it's unexpected, it's beautiful. You can do another track. Feel free. Go right ahead! I'll never use it."

GM: ***I never realized that "I Used To Be A King" is an answer song to "King Midas In Reverse." And you've had so many songs reflecting upon your break-up with Joni Mitchell? Which ones resonate with you most?***

GN: Oh, I don't know.

GM: ***Gotta be a good dozen of 'em, no?***

GN: Whatever.

GM: ***"Simple Man" says it all. And I know numerous of her songs are about you.***

GN: We loved each other deeply.

GM: ***Then what the f**k happened? Two of the great artists of the 20th Century!***

GN: Um, quite frankly, I, uh, wanted to marry Joan, y'know, but Joan's version of that is this: she had a grandmother who wanted to be an artist, but who was kept down by her husband, so never became an artist, and kept telling Joan as a child that she was so infuriated at the unfairness of it all, that she would go around kicking doors. I have a feeling Joni thought I wanted her to give up her career for me, stop writing songs and just cook my dinner every night. That is so far from the truth and from what I wanted. I'm not quite sure what happened with us, to tell you the absolute truth, but we drifted apart. But I still didn't believe it was over, until I got a telegram from her when she was in Greece. It said, "If you're holding sand in your hand, and you squeeze it, it'll run through your fingers." That's when I knew it was over.

GM: ***And how about when you had to play "Simple Man" at a big New York City concert with her right up front in the audience?***

GN: Yeah, we did the Fillmore East for about a week and I had to sang "I just want to hold you, I don't want to hold you down."

WALKING TALL

GM: ***The muse has never left you, has it? "This Path Tonight," from 2016, is just as haunting and beautiful as anything you've ever written. But it's also darker than anything you've ever written.***

GN: Well, my life was darker when I wrote it. It's pure emotion. I was going through insanity. Divorce is not an easy process. Breaking up your family is not an easy process. Having your kids not talk to you because they're angry you left their mother is not an easy process. Trying to figure out how much all of this will cost is not an easy process. My point is that I was in a very dark space when I wrote that whole album. I'd been going through f**king insanity. And I think "This Path Tonight" reflects that.

GM: ***Yeah, but it's just so haunting and gorgeous. And you're a freak-of-nature with that voice of yours still so supple and elastic at 76.***

GN: I'm a lucky man. I never think about it. I have no vocal coach. I don't do exercises. I just sing.

GM: ***Do you find yourself oftentimes quoting your own lyrics in conversations like these?***
GN: Occasionally, yeah. They rattle around in my brain forever. But you have to treat the muse of music well. You can't f**k with it or it will bite you!

GM: ***What would be an example of f**king with your muse?***
GN: A sad example would be *Wind on the Water.* That record (has) a chorale piece written by Crosby called "Critical Mass." At the height of his anger with me, Crosby called my manager and told him he didn't want me performing that "Critical Mass" intro ever again. I had been doing just that onstage, playing a beautiful "Critical Mass," with its echo and its gorgeous melody, and when it got to the right part (sings it), the band would come in and start playing "Wind on the Water." That's how we did it. Fans loved it. I loved it. But I cannot and will not do that anymore.

GM: ***Just because he said not to?***
GN: Yeah, I have to respect the writer. But he's f**king with the muse of music! That's my point. He might be angry at me but why f**k with the music? That's not right.

GM: ***It's a damn shame with you and him. Didn't you share a life-altering sea trip with him on his boat that stretched out for weeks and covered thousands of nautical miles, where you wrote songs and even encountered a whale? Most mortals don't get to experience that. It should've bonded you two for life.***
GN: There were three or four of us, as I recall. Our tour manager Leo was there. Joni actually came for about a week, too. We started off in Fort Lauderdale. Crosby had asked me if I wanted to go sailing. I thought it would be only for the afternoon, smoking a joint on the water, and coming home again, but it lasted nine weeks. Florida to California. I wrote "Man in the Mirror" and "Wind on the Water" while at sea.

GM: ***Two other tracks from disc one have Dave Mason playing electric guitar ("Immigration Man" and "Military Madness").***
GN: I've known Dave a very long time. We're English together! In the early days of British Rock, I saw what he was doing in Traffic. I've been a huge fan of his, too, for a very long time, and I've sung on several of his records.

GM: ***The thing about you, most importantly, is that you're still alive!***
GN: Yes! Thank God. I think about Glenn Frey, David Bowie, Tom Petty, Prince...

GM: ***You're going to tell me good living, right? That's what people say when I broach this subject.***
GN: I take of myself, sure. I walk three or four miles a day. I live in Manhattan so it's great to walk the city. I eat well. It's been three years since my last piece of meat. I don't smoke, other than a little dope occasionally. I've never smoked cigarettes. I've never been a drinker, apart from the year that I took Crosby around Europe drinking every night when his (girlfriend) Christine was killed (in an automobile accident). We went around the world together getting blind drunk every night.

GM: ***Such good friends…and it's come to this.***
GN: I know. I know.

GM: ***You guys were fine for that unbelievably great 2012 tour. I'll never forget when I first heard your "In Your Name" and Crosby's "Radio." I wish "In Your Name" could've been included on*** **Over The Years.**
GN: You could play that game forever wanting this song or that song to be included.

GM: ***Yeah but that song gives me goosebumps. Especially today with what's going on in the world.***
GN: I wrote it the night Coretta King was being buried. I was watching the funeral service on television. It made me realize what Rev. King stood for. As I tried to illuminate in "Cathedral," most of the world wars have been based on religion. Religion has been responsible for killing millions and millions of people throughout the ages. That's why it took me so long to write "Cathedral." Hell, I wrote "Just a Song Before I Go" in an hour. I wrote "Our House" in an hour and a half. It took four years to write "Cathedral." Hey, when you're talking about people's religion, you're under a great responsibility to make sure every f**king syllable, every word, is right.

GM: ***Well, in 2012 you guys were obviously all right. David was cracking wise as usual. Stephen was playing some of the greatest lead guitar I've heard him play.***
GN: True. Stephen is one great guitar player. He's turning into this blues artist with the gruff voice. I hear his show with Judy (Collins) is pretty nice. I haven't seen it yet.

GM: ***In his boxed set, he plays the blues until there's some laughing going on in the crowd over something unrelated. He stops, mid-song, and says, "One thing the blues ain't, is funny." That's a gem of a line.***
GN: When Joel Bernstein and I were putting together the *CSNY 1974* set for CD release in 2014, I found Neil Young's Nixon song ("Goodbye Dick") that's only about a minute and 20 seconds long. Back then, the band was totally transfixed with Watergate and Nixon resigning. We were in that frame-of-mind. So Neil, at one point, just sang this little song and never did it again... ever! But I found it when I was investigating the tapes. It was fortunate when I called him and he said, "You can use that."

GM: ***Do you feel part of your job is to comment upon current events? There are those fans who say—even of yours—sing your hits and shut up about politics. What do you have to say to those fans?***
GN: Nothing. I don't talk to them. But

I'll tell you what I would say to them: I'm a f**king human being and this is pissing me off and I'm talking about it because in America you can speak your mind. It's one of the reasons why I love this country so much. I've been an American citizen now for almost 40 years. I've always wanted to be a part of this great country. I didn't want to be throwing songs like hand grenades from the edges. I wanted in...all the way. And we deserve better than what we're getting right now with Trump.

GM: ***Don't get me started. At this point, I consider myself a Southern Canadian. But I applaud your decision to put the beloved studio versions of all those wonderful songs on disc one, rather than fill it with live performances where the audience gets in the way of my aural pleasure.***
GN: That, right there, was one of the more interesting dilemmas of doing the *CSNY 1974* set. It was all live and, of course, people are going to react. So what do you do for the CDs? They're all clapping. When do you fade that? Do you not put it in? Applause is a strange thing to deal with, in that sense. One of the technical things about the '74 album that Joel, Stanley Johnson and I found was that we had done 36 shows, I believe, but the venues were huge stadiums and indoor basketball arenas, Sonically, they were all different, yet our job was to make the listener experience it as one show in one place. So how do you do that when each venue has sound differences? Wasn't easy but I think we did a good job.

The last show of that tour was a Wembley Stadium. We were all coked out of our minds. I'm not sure but I think the coke we scored that night wasn't right and we wound up playing too fast and a little out-of-tune. Listening to it years later, we decided we didn't like that show. But, somebody had done a bootleg. It was filmed for the BBC. I thought, "Y'know what? We don't sound like the great band I know we are. I need to do this." That was the impetus for that release. I wanted to prove to America and the rest of the world that CSNY was a fine rock 'n' roll band. They were more than just four singer-songwriters taking turns singing interesting songs with good voices. We were a damn fine band! We kicked ass.

GM: ***I keep coming back to CSN 2012 though. That's where I first heard Crosby's great "Radio" and your topical "Almost Gone" about Chelsea Manning. Plus you pulled off "Suite: Judy Blues Eyes" like never before with Stills referencing George Harrison in his amazing solo.***
GN: If it wasn't for my son, we might not have done "Suite: Judy Blues Eyes." He said, "You're filming this for a DVD and you're not doing the suite? Are you nuts?" I said, "But we haven't done it in years!" He said, "Well, it's 4:30, you don't go on until 8:00." So we rehearsed it once and we did it that night.

GM: ***I assume you enjoy smaller venues now.***
GN: You're so right. I do. There's a reason. As performers, we have to do several things. First of all, we have to give them value for their hard-earned money. It's not easy to earn a dollar and when they pay ticket prices today, I want to make sure they believe that they got value for their money. As a musician, you have to talk the truth and you have to reflect the times in which we live. This is history. When you hear Nina

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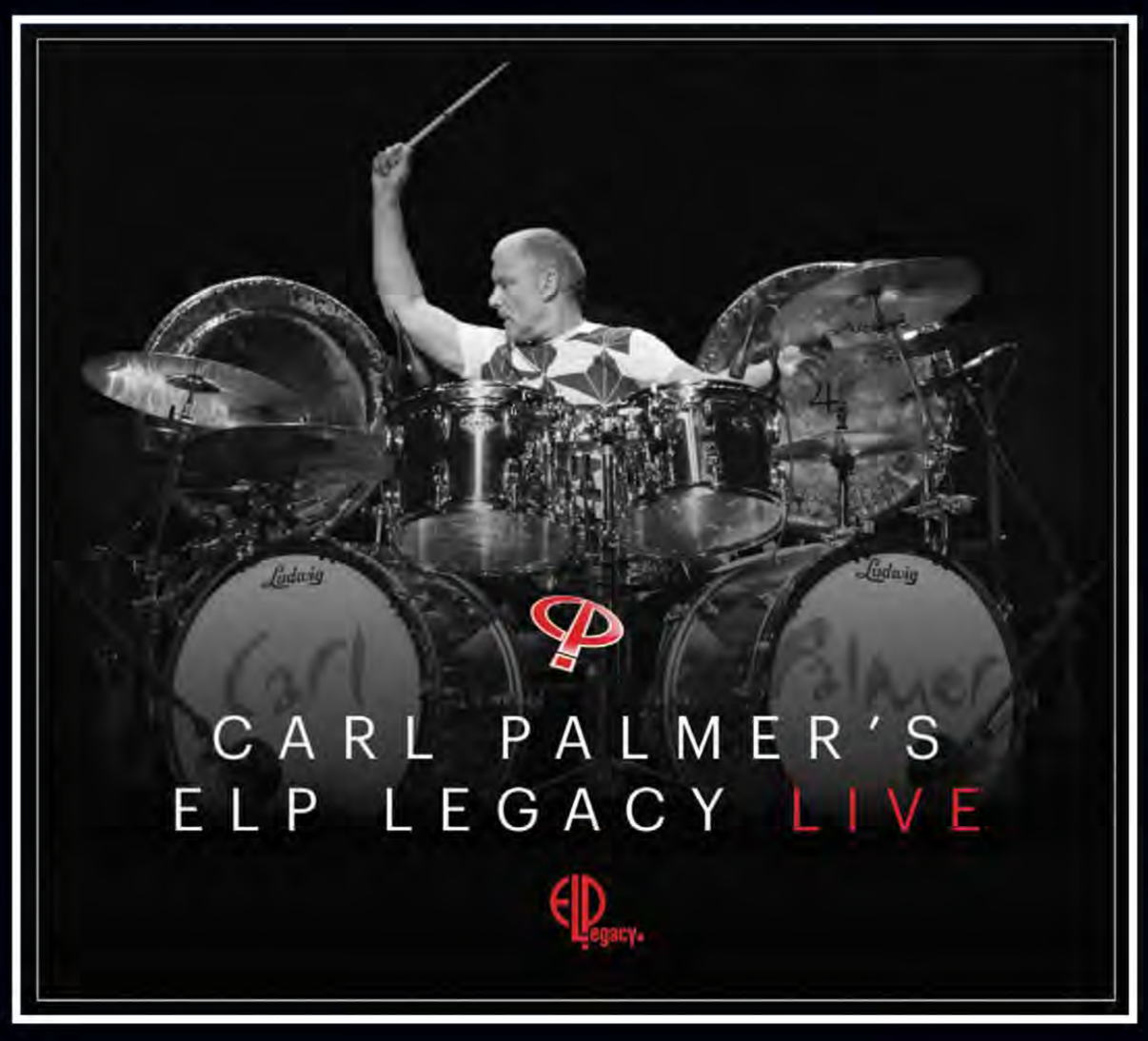

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Simone, she reflects the time in which she lived. That's what I try and do.

GM: ***And you feel you can get that truth over easier in a smaller venue?***
GN: Yeah, because there's more contact with the audience. I can look in their eyes! If I sing a song with a line I particularly thought was good, I can confirm that just by looking into the eyes of the crowd. There's a contact there that isn't there when you're playing "Guinnevere" to half a million people at Woodstock.

"I'm a f**king human being and this is pissing me off and I'm talking about it because in America you can speak your mind."

GM: ***Woodstock must have freaked you the f**k out!***
GN: No man, it didn't.

GM: ***Don't take this the wrong way—you know I love CSN—but when Y joins the fray, there's an extra bit of magic.***
GN: You're absolutely right. Neil Young is one fantastic musician. On the first CSN album, Stephen played most of the instruments. Sure, David and I played our acoustic guitars but it was all Stephen on electric lead guitar, Hammond B-3 organ, piano, bass guitar and percussion. But when you get to the point where you know you have to go on the road, what the f**k are you going to do? Stills played most of it! What do you do? You have to get somebody else. David and Stephen were in New York City having dinner with Ahmet Ertegun, our dear friend who owned Atlantic Records, and Ahmet at one point during dinner said, "I know who you should get," Stills says, "Really, Ahmet? Who should we get?" "You've got to get Neil."

Stephen freaks out. He had been through madness with this guy in Buffalo Springfield, not going on *The Ed Sullivan Show*, not showing up at concerts. I thought, "Geez, we just found this incredible vocal blend where we could turn our three voices into one, I've got to put up with Neil Young coming into the band? I never even met Neil Young! I know he's a great writer. I know he's a fine singer. I know all that. I love his work with Buffalo Springfield. I love his solo albums. But I never f**king met him. And we three just discovered a magic. A magic so special you don't mess with it!

So now I know I must meet this guy. How do I even know if I can be his friend or if I can share secrets with him or if we can laugh or if we can have a beer together or smoke a joint together? I don't know these things! Before we invite him into this band, a band I left my country and family for, I've got to at least meet the f**ker.

I wound up having breakfast with Neil on Bleecker Street in New York. He won me over so much that I would've made him King of the World. He was charming, funny, self-assured and at the end of the meal I said to him, "Ok, look me in the eye and tell me right now why we should invite you into this band." Hey, what did I have to lose, right? He looked at me and said, "You ever hear me and Stephen play guitar together, man?"

He, of course, was right.

GM: ***You four guys are still alive. C'mon man! A CSNY tour would be the biggest thing ever!***
GN: Such is life, my friend.

GM: ***I don't accept that. Can't you guys figure this out?***
GN: We're smart but we're not that smart. We've already been offered $100 million. It's not that. We'd have to like each other again.

GM: ***No you wouldn't! Emerson, Lake & Palmer used to arrive in separate limos.***
GN: I don't give a f**k about any of them. With CSNY, we have to like each other to make fine music. AND WE DON'T. You can't say all that sh*t about Neil Young's girlfriend and expect Neil Young to like you. You can't say that my autobiography is full of lies and expect me to like you.

GM: ***It was one of the greatest rock 'n' roll memoirs of them all.***
GN: I tried my best. Have you heard the audio version? I'm reading it myself. It took three and a half hours to read the whole book. I sing certain parts when I refer, for instance, to Stephen playing "Helplessly Hoping." I wanted it to sound like I was in your kitchen talking to you over a cup of coffee.

GM: ***When I saw you at The Sherman Theatre in Stroudsburg Pennsylvania, you only had one guy with you but I swear I could hear the bass and guitar in my head.***
GN: Of course, because you know where they go so, in effect, they're already there. When you strip a song down to the very essence of how it was written — usually on acoustic guitar or piano — you know immediately whether you've got a good song or not. There's no hiding behind background vocals, drums, bass, 12 synthesizers, dancing girls, smoke or mirrors. There's no hype. You've either got a good song or you don't. And you know pretty well from the audience reaction exactly what it is you've got.

GM: ***It helps to have a master musician like Shane Fontayne up there with you.***
GN: Let me give you a little bit of Shane. When he was 12 years old in 1964, he saw me in London with The Hollies. More importantly than the fact that he's an unbelievable guitar player, he wants the song to live, not his solos. He supports the construction of the song itself. After five weeks in Europe, I'll be touring America again later in the year with Shane but this time also with CSN B-3 man Todd Caldwell. I'm loving these small theaters ●

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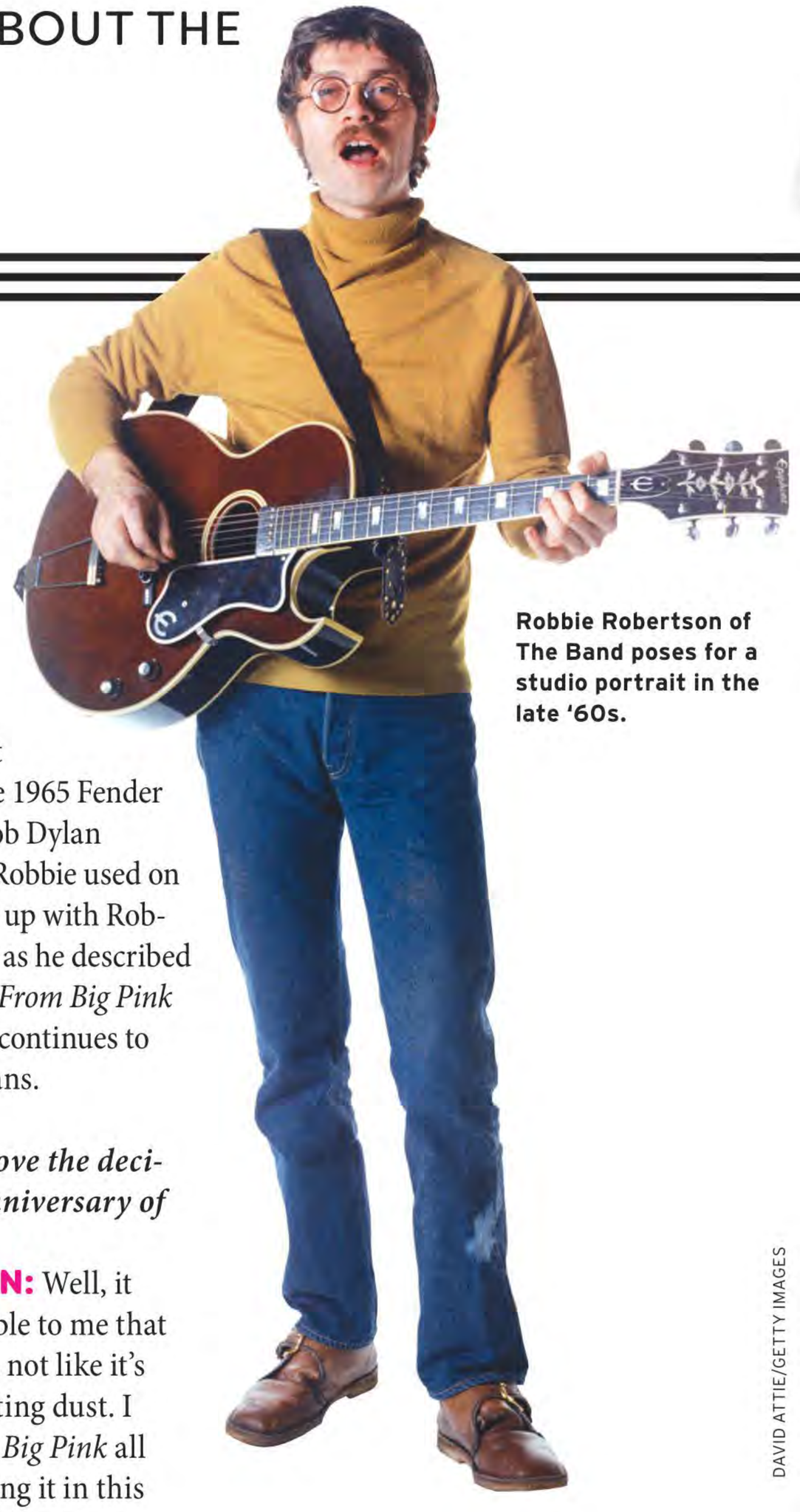
Return of the BIG PINK

THE GAME-CHANGING 1968 ALBUM ***MUSIC FROM BIG PINK*** IS RETURNING IN VARIOUS COLLECTOR'S EDITION FORMATS TO CELEBRATE ITS 50TH ANNIVERSARY. ROBBIE ROBERTSON TALKS TO GOLDMINE ABOUT THE SIGNIFICANCE OF THE ALBUM.

BY RAY CHELSTOWSKI



Robbie Robertson of The Band poses for a studio portrait in the late '60s.

The year 1968 is often regarded as the most turbulent time in our history as a nation. Pop culture of that year tended to reflect the rage felt by America's youth over the developments of the day. This was well represented in the music found on albums like *Electric Ladyland, Beggars Banquet*, and through groundbreaking musicals like *Hair*. But an album considered among many to be the best of the year, *Music From Big Pink*, was somehow able to indirectly capture that spirit by leveraging themes and musical concepts that are inherently "American." This was done in a manner that was clever, thoughtful, approachably complex, and remarkably calm and measured.

Fifty years later the music found on *Big Pink* remains fresh and equally riveting. So it was only fitting that to celebrate this milestone, band member Robbie Robertson would lead a charge to use modern technologies to "revisit" the record and some of its better known outtakes. Working with legendary engineer Bob Clearmountain (Bruce Springsteen, Rolling Stones) he is about to introduce a remix that lifts the sonic quality of the record without sacrificing any of its integrity. The result is a musical experience that feels contemporary and clean with an expanded sense of dimension.

It's been a busy year for Robbie Robertson. Just last month he auctioned off the 1965 Fender Stratocaster that he and Bob Dylan famously shared and that Robbie used on *Big Pink*. *Goldmine* caught up with Robbie and listened in wonder as he described as only he can, how *Music From Big Pink* was put to tape and why it continues to influence scores of musicians.

GOLDMINE: ***What drove the decision to mark the 50th anniversary of* Big Pink *in this way?***

ROBBIE ROBERTSON: Well, it seemed kind of unbelievable to me that it's 50 years. You know it's not like it's been up in the attic collecting dust. I hear pieces of music from *Big Pink* all over the place. But revisiting it in this

DAVID ATTIE/GETTY IMAGES

THE ULTIMATE BOX SET: The Band's *Music From Big Pink* 50th Anniversary Edition.

way through all of these incredible photographs was something, especially with Bob Clearmountain who told me years ago of what a powerful affect this record had on him. Now it's come back and it's in his hands to put his magic potion on it. It was great. He was doing these mixes and sending them to me and I'd give him feedback. We are going inside of it and looking at it sonically for what was done at the time. There wasn't a 100 tracks like there is nowadays. You really had to figure out your sonic preferences and how things would be laid out. Back then when you recorded it was almost like going straight to vinyl. It almost felt that way.

GM: ***Bob Clearmountain's approach provides so much more dimension to the record. I liken it to musically pointing the bricks. Did you provide him with any specific direction or boundaries?***

RR: When this came out, records were still coming out in mono *and* stereo. And so these very definitive decisions had to be made. There was something exciting about that. Coming back to it, Clearmountain wanted to be extremely loyal to these recordings. He wasn't interested in getting cute and putting special effects on things. He just wanted to give it more dimension and open it up in a way where you could hear more things, more detail than you ever could before. He nailed that. It was exciting all over again for me to revisit it with him.

GM: ***On "Chest Fever" the vocals seem pulled back during the verses then step up almost like a horn section on the choruses. On "In A Station" the lead vocals have so much more dimension. The approach reminds me of the remix of* Sgt. Pepper *from last year.***

RR: I did listen to that because I was curious as to how far someone would go with trying to use today's technology to enhance something. I thought (Giles Martin) did a great job of just bringing things a little more into the open. More space, where the music wraps around you a little bit more. It's not as much "standoffish" as it was back then listening to those mixes. You sat in front of them and they played in front of you. Now it just feels like you're closer to it or something.

They are making a documentary on my biography and I was doing a thing with Rick Rubin (producer) out at Shangri-La which used to be my old studio with The Band out in Malibu. They brought up on the board the multi tracks of *Big Pink* because he was fascinated by the idea of how these things were put together then. And I was showing him how the different tracks were combined, and the amount of compression or reverb that was put on these individual tracks. It was just blowing his mind. Seeing someone who cares so much about that kind of thing was really a pleasure. Just to see the look on his face and how he would just throw himself back in the chair when I would bring up another track was a very in particular joy — to

revisit this with someone who knows the difference, and who can so appreciate how something was done, the uncomplication of it, the simplicity of it and the pureness in the music.

GM: ***What were the recording sessions like in New York?***

RR: When we went in to record *Big Pink*, we wanted to work at A&R studios in New York. That was known as the best sounding studio around and John Simon, our producer, really wanted us to work there. It had been the old Columbia Studio where some many great things were done. Phil Ramone at that time had taken it over and turned it around. So we go in and the engineers tell us where to set up and we do what they say because we want this to sound as good as it possibly can. We go into the first song and all of a sudden I have to stop everything. I said, "I'm sorry this doesn't work for us at all." They were like, "What do you mean? What's wrong?" I said, "We can't play like this. We need to see one another." There are baffles, and I'm in one corner and he's over there and we're operating through headphones when we usually communicate the eye signals, and gestures, and looks. It's a big part of our musical communication. We need to set up in a circle so we can all see each other. They felt that defeated the whole purpose and wouldn't work. John Simon was the one who said, "We have to try to make it work for them, and then we'll try to make it work for you." They felt the leakage from everything would be ridiculous. So Simon suggested using microphones that don't pick up a lot, just what's right in front of them. A&R was concerned that they were cheap microphones when A&R was providing the best you can use. Simon said he knew but that we didn't have a choice. So they ended up using these Electro-Voice RE15 microphones, and they had tons of them. We used them on the vocals, on the drums, on everything. The engineers were like "Oh, these guys. They just know how to ruin everything." But they set it up the way we wanted so that we could see one another and we started to record. The next thing you know they were like "Whew! This is really coming together nicely."

GM: ***Was everything fleshed out by the time you brought the songs to the other guys, or did magical parts just kinda happen as they worked through them?***

RR: The first song we recorded for *Big Pink* ended up being the first song on the record, "Tears of Rage." When I think about it now, it was a very personal thing and it's just coming back to me now that the record company was saying, "You really want to start your record with a long slow song?" And we said "I guess, yeah!" In the studio we started to run through it a little bit and were kinda getting use to

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"When this record came out a lot of people related to it as a reflection of 1968, which surprised me because I thought that this sound has a quality to it that reaches deeper than a current wave. It goes back in time. It goes forward in time."

The Band during the time of composing songs for *Music From Big Pink*.

the sound in the room and the next thing John Simon says is, "Wow, I'm really liking this." So we ran it down, we recorded it a couple of times and then John said we should come in and listen to it to see if there were any adjustments we wanted to make. We went into the control room and that was the first time we heard the sound of The Band. That was our sound. It was us for the first time witnessing it. We had made lots of music with Bob Dylan and with The Hawks. But this was a whole different flavor. This was a different sound. This was a different texture. It was a different kind of soul, a different combination of musicalities. So we hear it and we say, "Now we're in business!"

We recorded a couple more songs and the engineers told Phil Ramone that he had to come in and hear this. So he came in and looked out at the studio. The engineers told him, "They have insisted on setting up this way." Phil looked out with an expression that said, "This is crazy. This isn't how we make records." And then they played him two or three songs and it blew his mind and he said, "If it sounds good it works." Then we proceeded in the manner that it worked for us and it was the way that we played in the basement.

It was talking about an origin. Taking into consideration how long we had been gathering musicality. How long we had been woodshedding. How long we had been together refining what we do before we went in to make a real record. It was the first time we were who we were, the result of many years of gathering gospel music, mountain music, blues, sacred heart music, things that Garth (Hudson) was turning us on to. All of these sounds, all of these elements, we put them all together and that became what the sonic of that record was. It was about a gathering.

GM: ***This record was released during one of the most turbulent years in American history, and yet it's not at all political. But what I think it shares with other releases of the day is that there are psychedelic touch points throughout the record that allowed it to be in step with modern music of that period?***

RR: You can't help but be a result of what you're living in. This was 1968. What an incredible year. When this record came out a lot of people related to it as a reflection of 1968, which surprised me because I thought that this sound has a quality to it that reaches deeper than a current wave. It goes back in time. It goes forward in time. At the same time, there's the pain

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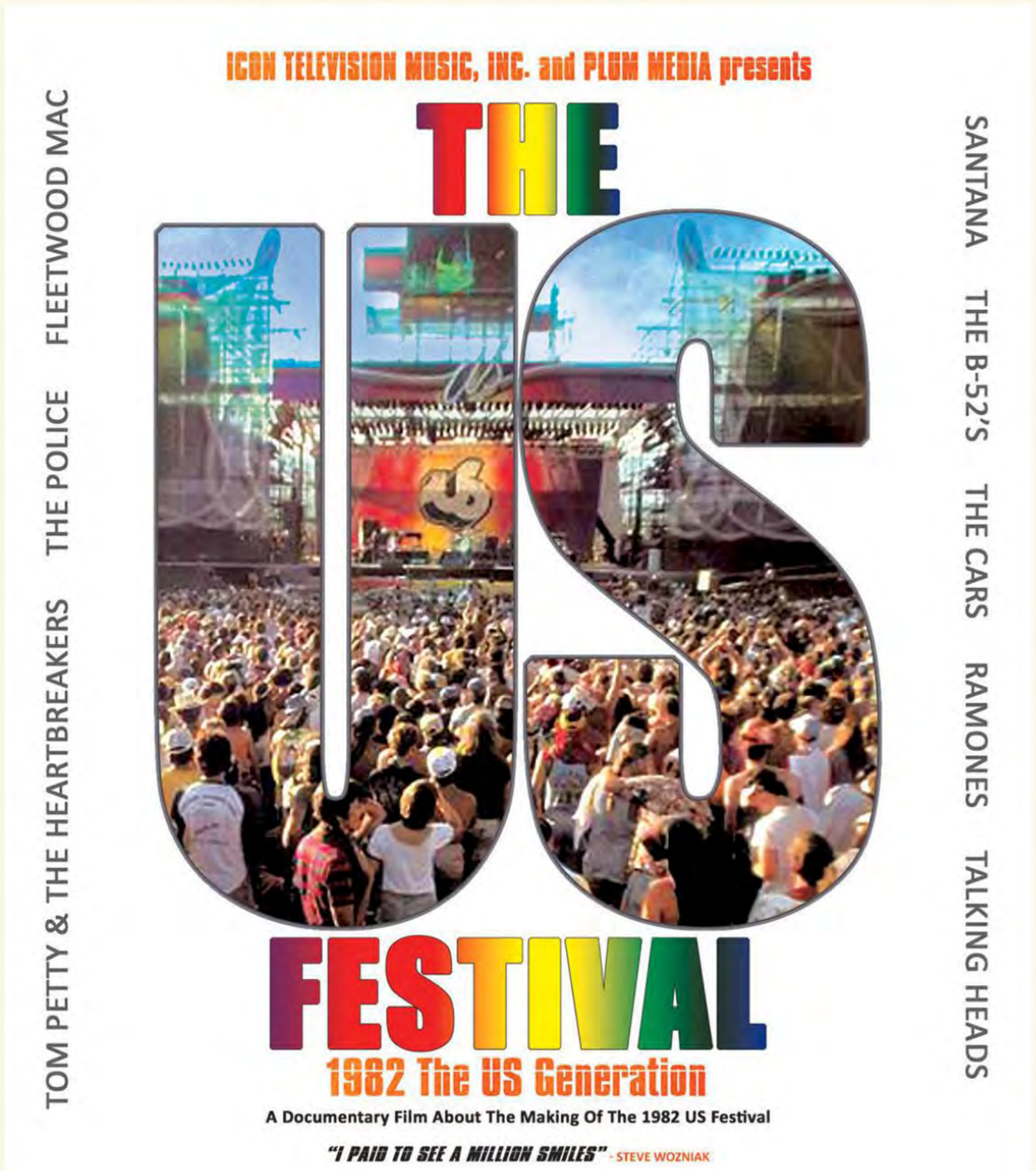

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that you can hear in it, the excitement, the anger, all wrapped into this way that's not obvious. I was really happy to hear that people felt that it was a reflection of that time we were living in and that we had lost Martin Luther King and Bobby Kennedy. In the midst of all of this there is this musicality that even we couldn't recognize as different. This is what happens when you've been where we've been and done what we've done. We're not trying to do anything but be as honest in our music as we can.

GM: ***Your cover of Big Bill Broonzy's "Key to the Highway" is the funkiest version I think that I may have ever heard — maybe even funkier than Freddy King's take. Was this a holdover from The Hawks period?***

RR: To do a song like "Key to the Highway" and it not be a shuffle was almost illegal. We took it and turned it inside out. It was something that I was feeling at the time. I said to Levon (Helm), "How does this feel to you?" And I played the rhythm in the way we did it for him. He said, "Man, let's give it a shot!" But we were quite aware of some blues enthusiasts who thought that doing in that way with that boldness was almost a sacrilege and I like that!

GM: ***You have said that the music of* Big Pink *is unlike anything you guys had ever done with The Hawks. How did your style of play on guitar differ from what you have now become synonymous with, that kind of fiery shrill?***

RR: With Ronnie Hawkins in the very early days when we recorded "Who Do You Love?" it was a raging type of guitar playing. I was like 17 years old, young and on fire. Even when The Hawks left Ronnie and went out and played things they were always at a scorching level. Then with Bob (Dylan) live it was a scorching level, too. So by the time we got up to the place where we're going to record who we really were, at that stage I'd become tired of scorching. When I first started out it was rare to hear guitar players do what I was doing. By the time we were going to record *Music From Big Pink* there was a hundred guys doing that. I wanted to see instead of how much I could do, how little I could do. I wanted to depend on subtleties and go in a completely different direction. What was so surprising to me was that somebody like Eric Clapton would say, "That's what I want to do!" It was a learning and growing experience to be able to go to a place and turn things inside out and not just stay on that same wavelength.

That record, *Music From Big Pink,* was like rebelling against the rebellion, and the rebellion was this loud psychedelia, everything on 11. This was about going the opposite direction and trying to get just as much emotion out of the music as possible.

NEW FROM OTHERWORLD COTTAGE

A half-century chronicle and examination of author and music historian Harvey Kubernik's personal and product relationship with the legendary band.

The Doors Summer's Gone is Otherworld Cottage's second book by Harvey Kubernik, and the great reviews just keep coming in.

"Here's another kick-ass compendium of interviews, courtesy of journalist/historian Harvey Kubernik, who seems to have a bottomless trove of chats with the band's members, intimates and authorities. Though the best anecdotes are about close encounters with singer Jim Morrison (Burton Cummings' tale is mind-blowing), the revelations delivered by Doors sound engineer Bruce Botnick are just as engrossing. If you're a deep Doors fan (but you don't know about, say, the band's brush with Michelangelo Antonioni) this book is for you."

Mark Nardone
Music Connection Magazine, July, 2018

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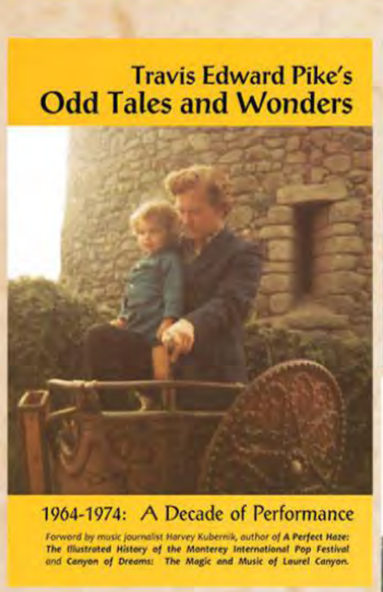

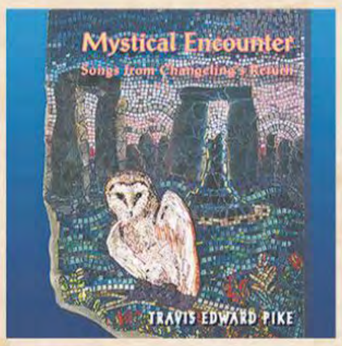

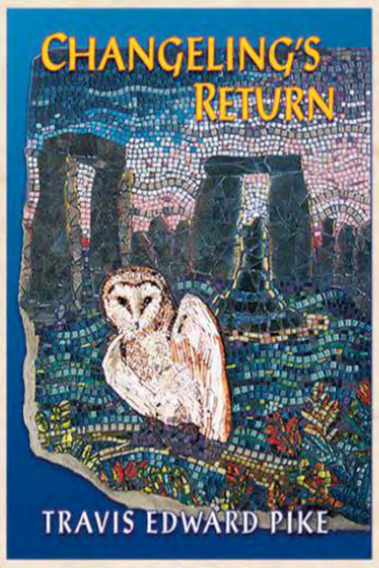

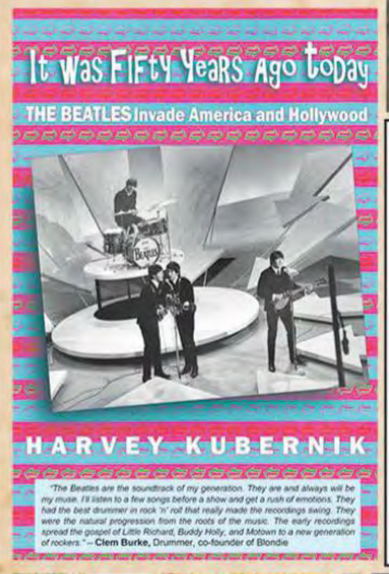

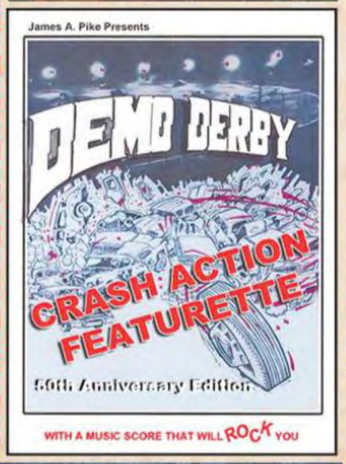

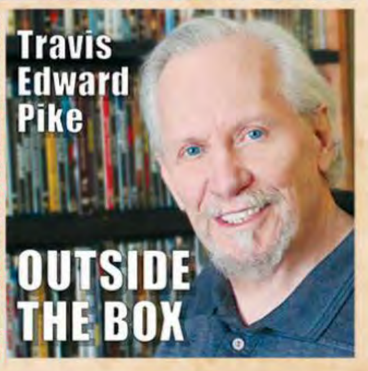

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